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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • JULY 18, 1998

Billboard

Indie Video Retailers Plan Suit Against Studios, Blockbuster

BY SETH GOLDSTEIN

LAS VEGAS—A months-long debate among independent home video retailers over the revenue-sharing deals that studios make with large chains culminated in a call to arms at a meeting held here July 8.

The Independent Video Retailers Group (IVRG) is bent on filing a lawsuit later this summer, charging that Blockbuster and the studios have violated the Robinson-Patman Act protecting businesses from unfair pricing. IVRG accuses the studios of striking deals that let Blockbuster stock

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U.K. Biz Gets Gov't Support On Copyright

BY JEFF CLARK-MEADS

LONDON—The British government is united in trying to secure better copyright protections for the U.K. record industry in the European arena.

MPA Raises Internet Liability Issue... Page 3

Fears that the telecommunications companies and Internet access providers would be a louder voice in U.K. politicians' ears than the music business are not founded, says Chris Smith, secretary of state for Cui-

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INDUSTRY GRAPPLES WITH MP3 DILEMMA

BY DOUG REECE

SAN DIEGO—Amidst the cliff-enclosed beaches, eucalyptus groves, and idyllic collegiate atmosphere of the University of California San Diego, representatives from record labels, the Recording Industry Assn. of America (RIAA), hardware and software companies, various World Wide Web sites, and even a congressman gathered for the first MP3 Summit, July 2. But there was trouble in paradise.

The discussion covered a contro-

versial—and some say unfairly vilified—compression file format that is the most popular current means of downloading music from the Internet.

As a free, easy-to-use system that offers high-quality sound and video for streaming and downloading, the format, known as MPEG-1 Layer 3 (MP3), is the tool

of choice for digital pirates and legitimate businesses alike.

Some MP3 advocates say that record companies have left them-

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E-Commerce Of Music To Be Tackled At Plug.In

BY PAUL VERNA

NEW YORK—As they prepare to converge here for Jupiter Communications' Plug.In '98 conference, executives at record labels, retail chains, and new media companies say the music industry is on the cusp of a technological explosion—one that could level the playing field between companies small and large

and effect structural changes in the business.



With the market for online sales of CDs growing rapidly and the specter of digital delivery of music looming on the horizon, every major player in the industry is trying to figure out ways to capitalize on the opportunities ahead. At the same time, new media com-

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Elektra Takes On Marketing Challenge With Rebekah

BY ANITA M. SAMUELS

LOS ANGELES—A mixed-genre artist can face many challenges in an industry of rigid radio formats where the right exposure can be difficult to



REBEKAH



come by. But Elektra Records singer/songwriter Rebekah is striving to break through with her brand of alternative pop.

Greg Thompson, senior VP of promotions (U.S.) at Elektra

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Vid Singles Look For Higher Retail Profile

BY CARLA HAY

NEW YORK—Music video singles are the often-overlooked siblings of longform music home videos. But industry observers say that, with the right marketing, the format can be a viable tool to help drive sales of their audio counterparts.

The video single, which consists of one or two videocassettes sold in one package, has been around for years but has yet to develop into a significant force in music sales. Released primarily on videocassette and laserdisc, video singles have not yet made a notable leap to DVD. On the

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IN RETAIL NEWS

Virgin Group Has Global Plans With Our Price Buy See Page 3

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GUEST COMMENTARY

Labels Can't Ignore The Net's Marketing Power

BY KEVIN CONROY

Those of us in the music industry have watched the emergence of the Internet very closely over the past few years, and opinions regarding how best to use this new medium have varied widely—ranging from its use as a marketing tool to its ability to serve as an E-commerce vehicle and, ultimately, its potential to facilitate electronic distribution. All this has developed in a few short years.

When EMI Entertainment First became involved in using the Internet's vast potential to support our artists and their music, few people had the patience to discuss something that was not "real." Now it is not only real, but some people feel it will radically alter the way we do business and the way consumers experience and buy music.

There are even some people who think we should be making all of our valuable copyrights available now for digital distribution, either for promotional purposes or for sale. These same people are



Kevin Conroy is senior VP of marketing for EMI Entertainment North America

encouraging us to do this in the absence of an encryption standard (which would protect the material by allowing and restricting access) and a watermarking

standard (which would let us track each sound recording as it is sent to new places through the Internet).

While this is not something we're ready to embrace in the absence of such safeguards, there are numerous other benefits to be derived from the online universe as it exists today.

For most people—and especially for active record buyers—music is very much a part of one's lifestyle. Music trends and consumption are driven by individuals who are inclined to adopt fresh new sounds. They embrace and champion certain sounds in an artist or styles of music before others do. We are eager to reach these consumers as they help shape our business.

While we are endeavoring to reach

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Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gilson, Billboard, 1555 Broadway, New York, N.Y. 10036.



Adore

The Smashing Pumpkins

the new album

Produced by Billy Corgan. Additional Production by Flood and Brad Wood.

Their highest chart positions ever in 23 countries:

Australia	#1	Portugal	#1	Finland	#3
Belgium	#1	Canada	#2	Holland	#5
France	#1	Taiwan	#2	UK	#5
Greece	#1	Germany	#3	Austria	#7
Iceland	#1	Italy	#3	Spain	#10
Ireland	#1	Japan	#3	Czech Republic	#13
New Zealand	#1	Denmark	#4	Switzerland	#13
Norway	#1	Sweden	#4		
European Music & Media Chart #1					

Sold-out tour of Europe, Asia and Australia in June.
Next stop: South America and South Africa.

U.S. Tour—100% of ticket price benefits these local charities:

June	30 San Francisco	East Bay Agency	August 1-2 New York	Hole House
July	1-3 Los Angeles	Five Acres Aid Society	4 Atlanta	Reach
	7 Chicago	Make A Wish Foundation	5 Nashville	W.O. Smith Nash Music
	8 Detroit	Haven	6 Charlotte	Elon Homes for Children
	10 Dallas	The Family Place	8 Miami	Center for Children
	12 Houston	Houston Children's Charity		
	20 Toronto	Street Outreach Services		
	28 Philadelphia	Cramp Comm. Reading		
	29 Washington DC	City Lights School		
	31 Boston	Children's AIDS Program		

Appearing on The David Letterman Show — Thursday, July 30.

Management: Q2/Ima, Inc. www.smashingpumpkins.com AOL Keyword: Virgin Records. Copyright Virgin Records America, Inc. and The Smashing Pumpkins. 1999

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Irish Labels Go West

Tara, Gael-Linn Get U.S. Indie Dist.

BY ED CHRISTMAN

NEW YORK—Two seminal Irish labels, Tara and Gael-Linn, are taking steps to expand their presence in the U.S. For the first time, titles from the two labels will be available in this country through independent distributors, via Distribution North America (DNA), instead of through licensing deals or as exports, the two avenues the labels previously pursued in the U.S.

Says John Cooke, managing director of Dublin-based Tara, "With exports, one has freight costs, which is prohibitive to ending up at a retail price that is competitive. With licensing, once you have made the deal you no longer have any influence on the deal. Irrespective of whatever that company does with the album, then you have to live with that situation."

Tara's initial releases here are "Moving Hearts" [The Storm]; two Davy Spillane albums, "Pipe-

dreams" and "Out Of The Air"; and Andy Irvine and Spillane's "East Wind." The albums are being positioned as precursors to "Riverdance" and "The Celtic Wind," which was produced by Bill Whelan, the

composer of the global hit show. In fact, those albums are being cross-released with Celtic Heartbeat Records, including the "Riverdance" album.

Michael Ward, label manager of Gael-Linn, also based in Dublin, says the label is experimenting with its distribution strategy. "We have licensed about 15 titles to Shanachie in the U.S., and those titles will remain with Shanachie," he says. But "Celtic Aura," a compilation of traditional Irish music featuring De Dannan, Clannad, and a track by Mary Black and General Humbert, among others, was released June 9 on Gael-Linn with U.S. barcodes. Ward says that the label will offer similar albums on the Gael-Linn label in

(Continued on page 82)

Controversial Michigan Concert Bill Is Defeated

BY BILL HOLLAND

WASHINGTON, D.C.—A controversial bill in the Michigan legislature that would have allowed local community leaders to prevent minors from attending concerts deemed harmful to them was defeated July 2. But opponents, including hometown guitar hero Ted Nugent, are gearing up for another lobbying effort this fall, when the bill is expected to be reintroduced.

The bill, S.B. 1100, introduced by Republican Sen. Dale Sturgans, was first passed by the Michigan Senate this spring as a non-binding resolution (Billboard, p. 30). It was then altered and passed as legislation, the first of its kind. It would have required venue owners to refuse admittance to minors at concert performances judged by local communities to be harmful to those minors. Such local community judgments would have been based on past live perfor-

mances of an act or past records. It also would have required venue owners to have "no minors" notices on tickets. Noncompliance would have resulted in a misdemeanor, with penalties of 90 days in jail and/or a \$5,000 fine.

The bill gained political momentum during the session, but in a final vote, a bipartisan group of legislators with concerns about the measure was successful in referring it back to committee, killing its passage this session.

A coalition of Michigan artists, concert promoters, and venue owners, along with officials from the Recording Industry Assn. of America, the National Assn. of Recording Merchandisers, the North American Concert Promoters Assn., and the American Civil Liberties Union, lobbied against the bill.

Recording artists, including Nu-

(Continued on page 83)

Touchwood Label, Zerohour Entertainment Merge

NEW YORK—Touchwood Records and Zerohour Entertainment have merged to form a new company here, Touchwood Zerohour Entertainment (TZE).

Ray McKenzie, CEO of TZE, says the merger makes two strong small labels into a bigger powerful one."

He adds the deal allows the company to have a more rounded A&R offering. The Zero hour label puts out alternative rock, while its TZE imprint is a hip-hop label. The

Touchwood label works in mainstream pop, and its imprint After Nine issues jazz/cabaret music. Before Dawn is an R&B music label, and Touchwood Classics issues classical recordings.

Scott Shiff, who founded Touchwood along with his mother, Lisa, says, "The fit almost seemed too good to be true. Ray's team brought along the business end that we need, and we're bringing a creative end (as well as a) research department,

IFPI Presents European Awards

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

BRUSSELS—"A unique opportunity for politics, culture, and youth to meet" is how European Commissioner president Jacques Santer was expected to describe the second International Federation of the Phonographic Industry (IFPI) Platinum Awards dinner, held July 9 here.

Santer's ceremony speech was obtained by Billboard prior to the ceremony, which was held after Billboard's deadline. In the speech, he said the participants were honoring "the outstanding musical taste of a generation of young people in Europe. These are our young people; they are Europe's future. It is they who are the main driving force behind the success, the inventiveness, and the vitality of today's music industry in Europe."

The event was expected to gather more than 350 artists, music industry professionals, European policy makers, and members of the media for an evening celebrating, in Santer's words, "the success of the European music industry today" and "the flourishing of European creativity."

The IFPI Platinum Awards ceremony celebrates artists whose albums have sold more than a million units in Europe. Elton sets—including Joe Cocker, Ricky Martin, Zucchero, Nek, M. People, Robbie Williams, Eric Levy, and No Mercy—were to pick up their awards in Brussels. Aqua, Pascal Obispo, and the Corrs were set to perform.

French artist Jean-Michel Jarre, making his first appearance as

(Continued on page 83)



A Man And His Music. The Entertainment, Media & Communications division of the UJA-Federation of New York recently named Ahmet Ertegun—founder and co-chairman of Atlantic Records and co-CEO of the Atlantic Group—as the recipient of the organization's Spirit of Music Award. The award ceremony is scheduled for Oct. 15 at Pier 60 in New York. Pictured after the announcement at Atlantic Records Studios, from left, are Ron Brier, campaign director, Entertainment, Media & Communications Division, UJA-Federation; Anita Baker; and Ertegun.

Black Music Division Unites Word Gospel, Myrrh Labels

BY LISA COLLINS

In an effort to keep pace in the increasingly competitive gospel music arena, Word Entertainment has announced the creation of a new black music record division. Effective July 1, the company's sister labels Word Gospel and Myrrh Records will merge to form Myrrh Records Black Music Division.

The Gaylord-owned Word Entertainment says the new division will

make it a stronger, more competitive label, while also marking an expanded commitment to gospel music.

"We felt like the time was right for Myrrh because they had the right staff," says Word Entertainment president Roland Lundy. "And with the combined resources, it was a great opportunity for our black gospel division to grow. They'll have their own identity, but they'll also have the benefit of the resources Myrrh has to offer. It's kind of like a label inside a label."

Word Entertainment product is distributed to the Christian Book-sellers Assn. market by Word Distribution and to the mainstream market through Epic via Sony Music Distribution.

According to Lundy, the company's strategy will be "to generate new resources and opportunities that cross traditional and cultural boundaries. We've always tried to differentiate between the consumer and the marketplace. Take Shirley Caesar. She does traditional black gospel music, but we feel that there

(Continued on page 83)

Slow Market Could Chill Brazil Expo

BY ENOR PAIANO

SAO PAULO, Brazil—As preparations continue for the third edition of the Brazilian trade fair CD Expo, event organizer Fagga Eventos is concerned about the slow Brazilian record market and how it might adversely affect business at this year's trade show.

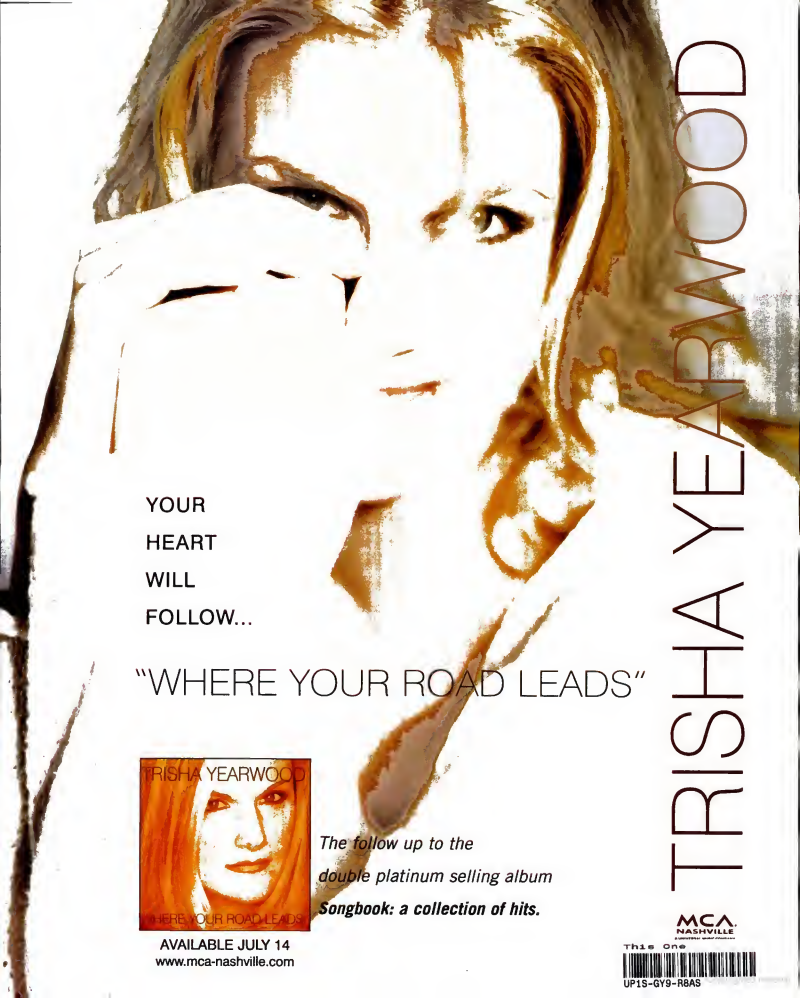
"The CD market is not as good as in previous years, mainly because of the World Cup," says Artur Repold, managing director of Fagga Eventos. Even though the CD Expo is slated to run July 21-26, well after the World Cup championship game scheduled for Sunday (12), industry insiders concern with Repold, saying the famed football tournament can cast a chilling effect on the record industry long after the last match.

The 216,000-square-foot space behind the Copacabana Hotel, the largest ever, to accommodate an expected 10% increase in the number of participating companies to 220. However, Repold candidly notes that "those figures do not guarantee good sales, because the market is weak. But on the other hand, record companies see the fair as an opportunity to rejuvenate the market 'til the end of the year, when, in general, it is a good time for selling CDs."

This year's expo, which is open to the public, will have for the first time the full participation of all of the domestic major labels.

Previous trade fair holdouts PolyGram Brazil and EMI-Odeon Brazil are teaming with the country's other majors—Sony Music Brasil, Warner Music Brasil, BMG Ariola Brasil, and Universal Music Brasil—in a joint stand that will surround a booth

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Sinatra Donation Due Planned Nat'l Museum To Get Archive

BY BILL HOLLAND

WASHINGTON, D.C.—Nancy Sinatra, in the company of first lady Hillary Rodham Clinton, former U.S. Sen. Robert Dole, and top officials from the Smithsonian Institution and the Library of Congress, says the Sinatra family plans to donate Frank Sinatra's extensive music and movie archive to the Smithsonian and the Library.

The collection is to be a featured part of a new National Music Museum and Center planned for downtown D.C.

At a press conference here July 8, Clinton said she was delighted by the plan, noting it would allow the nation's two most important cultural facilities "to reach out into the community." She said she agreed with Nancy Sinatra's often-stated hopes "to bring the country's musical archival records

into one place as part of a larger effort to bring about a transformation of this city."

While no papers have yet been signed for the Sinatra collection, Sinatra said that she had been in discussions over the past five years with the Smithsonian and the Library about the donation of the massive archive.

Before the plan for the new center emerged, the two organizations, strapped by funding and a lack of space, were concerned that there would not be a space appropriate to exhibit the archive of the late singer, one of the most important musical artists of the century.

"Now, as they say in Hollywood, we are out of a discussion phase and into pre-production," Sinatra said. She added that the Sinatra family is "on board" for the project.

(Continued on page 8)

ForeFront To Celebrate Turning 10

BY DEBORAH EVANS PRICE

NASHVILLE.—With a syndicated TV special, an extensive retail promotion, and a two-CD birthday album hitting the streets Tuesday (14), ForeFront Records plans to involve retail, retail, and TV in a multimediated campaign celebrating its 10th anniversary.

The one-hour TV program, "X: The Birthday Party," debuts Saturday (11). This far it has been picked up by 75 broadcast and cable stations as the first episode in the syndicated Christian music series "The Wow Big Show."

Executive-produced by Darlene Brock, the show features interviews with ForeFront artists: Talk, Rebecca St. James, Audio Adrenaline, Eli, Geoff Moore & the Distance, Seven Day Jesus, Bleach, Gramma-train, and Considering Lily. The show also features classic music videos from ForeFront's archives, as well as interviews with ForeFront founders Dan Brock and Eddie DeGarmo and CCM magazine publisher John Styl.

Among the markets in which the show is set to air are New York, Los Angeles, Chicago, Philadelphia, Boston, Houston, Denver, Atlanta, and Washington, D.C.

"I'm excited about this TV show," says president/CEO Brock. "I just saw the almost finished cut last night. We're really doing something we can be proud of."

HOME VIDEO TIE-IN

According to Brock, an extended version of the show will be available on home video from ForeFront, which will be distributed by Chordant this fall. The retail version will include even more footage from the label's early years, including the label's first videoclip and single—DeGarmo's "Feels So Good To Be Forgotten"—and early clips by such ForeFront stalwarts as Talk.

The TV show is slated to air multiple times in July on various stations nationwide. Brock expects it to propel sales of the companion album, "X: The Birthday Album," at Christian retail. The label plans to purchase ads during the TV broadcast and will tout the birthday album and de Talk's

Sept. 22 release, "Supernatural."

The birthday album sells for \$19.98 and features 18 hits and 11 new songs. The highly well-known cuts are de Talk's "Jesus Freak" and St. James' "God." The collection also features new material from de Talk's Kevin Max, Geoff Moore & the Distance, St. James, and a duet between de Talk's Michael Tait and Gramma-train's Pete Stewart. St. James' new cut on the album, "Mirror," is the project's first single and was released to Christian radio June 26.

In an unusual twist, the project features newer ForeFront acts covering

songs by the label's most established acts. Seven Day Jesus cut Audio Adrenaline's "Big House," Eli covered DeGarmo & Key's "I'm Accepted," Bleach does de Talk's "Heaven-bound," and Gramma-train recorded "God."

"Historically, ForeFront has been very much on the cutting edge of this whole industry," says Rick Anderson, senior music buyer for the 23-store Berean chain, based in Cincinnati. "A lot of the bands they've worked with have been current and helped set trends. If you look who is represented on this release, it reflects that. There's a good selection. I think it will do well."

The TV show is another plus. "Any kind of exposure like that will heighten awareness," adds Anderson.

Jon Kerlikowske, GM at Tower in Nashville, agrees. "Any sort of TV show helps sales," he says. However, he adds that various artist compilations sometimes have a rough time at retail. He says the "WOW" albums and the "Amazing Grace" Christian country compilations have sold well but such releases generally have "a small window" during which they sell.

"Pricing is really important, as well as offering new material with the other (familiar) cuts on the album," he says.

In addition to heavily promoting

the birthday compilation, ForeFront has a "10 For \$10" birthday campaign at retail. It offers discounts on 10 of the label's top-selling titles, including albums by de Talk, Audio Adrenaline, and St. James.

According to Brock, there will be a variety of point-of-purchase (P-O-P) materials at retail, including endcaps, headers, and shelf talkers. "We're going pretty heavy on the in-store merchandising and P-O-P," says Brock. "We want this birthday celebration to last all year long. We rolled it out at (the Gospel Music

"I'm excited about this TV show. We're really doing something we can be proud of"

Assn.'s annual convention in April), and we'll have more activities at the Christian Booksellers Assn.'s mid-July conference."

Brock and DeGarmo started ForeFront in 1988; the label's debut was a DeGarmo release that October. The label's second release was a duet by Jeffrey Benward, currently half of the StarSong father/son duo Aaron Jeffrey. In 1989, the label released the first de Talk album.

Brock says the company's long-term relationship with de Talk has been rewarding. "I'm probably happiest with what de Talk has been able to accomplish," he says.

"Eddie and I never really sat and thought about what the label would be like in 10 years," he says, "but looking back, I think we've exceeded expectations."

In July 1996, EMI Christian Music Group (CMG) purchased ForeFront. Brock and DeGarmo continue to head the label, which remains in the same office. ForeFront is now part of the EMI CMG family, along with the Sparrow, StarSong, and rethink labels, EMI Christian Music Publishing, and Chordant Distribution.



Taking The 'Gospel' To Atlantic. Sinatra O'Connor recently signed a worldwide recording contract with Atlantic Records. A new project is expected from the singer in 1998. Atlantic will also release O'Connor's 1997 EP, "Gospel Oak." Pictured at Atlantic's New York headquarters, from left, are Ron Shapiro, executive VP/CMG of Atlantic Records; Mary Gormley, A&R consultant for Atlantic Records; Craig Kallman, executive VP/office of the chairman for Atlantic Records; Steve Fagnoli, O'Connor's manager; O'Connor; Al Azzoli, co-chairman/CEO of Atlantic Records Group; and Phil Wild, executive VP of business and legal affairs for Atlantic Records.

EXECUTIVE TURN TABLE

RECORD COMPANIES. Nate Herr is promoted to VP at Verve Records in New York. He was senior director of product development and alternative marketing.

Relativity Records in New York promotes Grace Heck to VP of artist and media relations. She was senior director of media relations.

Ng Records in New York promotes Jason Wyner to VP/label manager. He was director of marketing and artist development.

Mercury Records in New York promotes Madelyn Scarpuella to senior director of marketing. She was director of marketing.

Columbia Records in New York names Bigi Ebbin director of marketing. She was product manager at Mercury Records.

Warner Bros. Records in Burbank, Calif., promotes Marina Van Wormer to director of international artist development. She



HERR

HECK



WYNER

SCARPUELLA



EBBIN

SCARPUELLA



FAGNOLI

AZZOLI

was manager of international artist development.

Virgin Records in New York appoints Aimee Morris director of publicity. She was urban publicist at Geffen.

Arista Records in New York promotes Margaret Ann Ronayne to national top 40 promotion manager. She was Northeast regional.

Capitol Records in Hollywood promotes Jenna Tera to associate director of A&R administration. She was manager of A&R

administration.

Blue Note/Metro Blue Records in New York names Gordon Jee director of creative services. He was art director at PolyGram Records.

Velvet Records in New York names Mark Robinson business affairs director/operations manager. He was an associate at Power, Weiss & Kurnit, LLP.

PUBLISHING. Jill Rosenthal is promoted to VP of tracking at EMI Music Publishing in New

York. She was senior director of tracking.

Warner/Chappell Music in Santa Monica, Calif., promotes Ilene Goldberg to VP of legal and business affairs. She was director of legal and business affairs.

RELATED FIELD. ASCAP promotes Jeanie Weems to assistant VP of creative and film/TV special projects in New York and names James Maynes director of member relations in New York. Ian Burke associate director of

writer relations in Atlanta, and Chris Hester associate director of repertoire in Los Angeles. They were, respectively, executive director of film and TV music, owner of Maynes Entertainment, an independent consultant for So So Def and Organized Noise Productions, and president of Hard II Oppose.

Intercultural Niche Strategies Inc. in New York appoints Kara Babbitt project manager of world/new age music. She was assistant to the VP of promotion at Elektra.



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Artists & Music

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Eve 6's Fortunes Rise RCA Band Earns Heatseeker Status

BY CARRIE BELL
LOS ANGELES—The members of Eve 6 may be right out of high school, but they have like seasoned veterans of the music industry.

"We are working really hard to make this dream come true," says guitarist Jon Siebels. "And little by little, we see it paying off. First, it was just getting on the radio. And

now, we are competing with the Smashing Pumpkins for a place on the chart. And our song is being spun more than one by the Foo Fighters and the Beastie Boys. It's hard to think of ourselves as even being in the same category, but it feels great."

The lads received another feather in its cap when its self-titled pop/punk debut moved into the top half of The Billboard 200 last issue, earning Heatseeker Impact status. The RCA album, which moves from No. 91 to No. 83 this week, has sold



EVE 6

75,000 units since it was released April 28, according to SoundScan.

Eve 6, which is managed by Spivak Entertainment, was signed while Siebels and bassist Max Collins were still in high school, but the band was given time to develop and nurture its Green Day-esque sound (Billboard, March 14). However, the pace picked up as soon as the album was recorded.

"The label really took this act under its wing and helped it create

(Continued on page 92)

Trailblazer Roy Rogers, 86, Dies

BY DEBORAH EVANS PRICE
NASHVILLE—America lost a legend in the music and film industry when "King of the Cowboys" Roy Rogers, 86, died in his sleep July 6 at his home in Apple Valley, Calif. Rogers had been ill and suffered from con-



ROGERS

gestive heart failure.

Dale Evans, 85, Rogers' wife and costar, was with him when he died. "Roy Rogers was a wonderful human being," said Evans in a prepared statement. "What a blessing to have shared my life together with him for almost 51 years. To say I will

'Get a famous horse, gear your work toward children... and do it with a passion'

miss him is a gross understatement. He was truly the 'King of Cowboys' in my life. He loved his God, his country, and his family, and our family has enjoyed him all these years... He was a real hero to thousands of people."

A veteran of more than 100 films, Rogers was born Leonard Franklin Slye on Nov. 5, 1911, near Cincinnati. He grew up working on his family's farm before moving west in 1930. He began his career in the entertainment industry in the early 1930s, performing with several groups, including the O-Bar-O Cowboys. In 1933, he founded the Pioneer Trio, which changed its name to the Sons Of

(Continued on page 92)

Black's 'Road' Ready Anticipation High For Arista/Austin Set

BY JIM BESSMAN
NEW YORK—Years of touring, songwriting success in the country music field, and long-term advance planning by his label have all served to build anticipation for Jeff Black's debut, "Birmingham Road," which Arista/Austin releases Tuesday (14).

Eric Vaughan, major-label buyer for the 117-store, Owensboro, Ky.-based WaxWorks retail chain, says, "Jeff did three songs [recently] for our district managers and regionalists, and I got up and said I'd been living with his album a couple of months and that it was the album of the year as far as I was concerned."

Warren—music director at noncommercial triple-A station WXPX Philadelphia and co-producer of its public radio syndicated "World Cafe" program, which Black recently taped—tells a similar story.



BLACK

"He came on 'World Cafe'—before as a sideman several times—once with Iris DeMent," says Warren. "So we heard him sing and really liked the songwriting on his demos. He's like the Richard Thompson of roots music, a great songwriter/producer/teller. In March we brought him in to do a new-artist showcase. We were already playing the record and getting great phone response and sold out the showcase. He played solo, and people were mesmerized."

It was that kind of response that led to Black's signing with Arista/Austin. "I'd been spending some time in Nashville and showcasing at [the music club] 12th and Porter," says Black.

The artist, a Kansas City, Mo., resident, wrote "That's About Right," a country hit for Arista/Nashville act BlackHawk, as well as "The Carnival Show" for Waylon Jennings and "Never Did

(Continued on page 92)

Int'l-Flavored Pink Martini Breaks Out On Heinz Debut

BY CHRIS MORRIS

LOS ANGELES—The Portland, Ore.-based group Pink Martini has been serving an exotic musical cocktail that has proved wildly popular in its hometown, and now listeners in locales from L.A. to Paris are starting to belly up for a taste.

The eclectic, lounge-oriented combo, which numbers 10-12 pieces, has sold more than 10,000 copies of its debut album, "Sympathique," according to the group's manager, John Brodies. The album was released in late 1997 on the band's independent imprint, Heinz Records, and is exclusively distributed by the Northwest Alliance of Independent Labels in Portland.

Turkey Carrier, who operates two Music Millennium stores in Portland, says the record was an immediate sensation there.

"It came out the week before Thanksgiving, so there were like six weeks left in the year, and it was our biggest-selling record of last year,"

says Carrier, who adds that "Sympathique" has sold 2,500-3,000 units at its stores.

He adds, "The band is really huge [locally], and it has the wide-age-demographic fan base. You've got 16-year-old kids who are into them, at the same time you've got 66-year-old people going out to the show."

The wide appeal of the ensemble—which is led by pianist Thomas M. Lauderdale and features vocalists China Forbes and Pepe Raphael—may be due to its unpredictable choice of musical sources. Its numbers

range from cabaret tunes to such popular classical pieces as Ravel's "Bolero"; songs are performed in Greek (Manos Hadjidakis' theme for "Never On Sunday"), Japanese (Akihiro Miwa's "Song Of The Black Lizard," which originated in a 1968 Yoko Mishima film), Spanish (Manuel Jimenez's "Dende Casas, Yolande"), and French (the world-weary

(Continued on page 92)



PINK MARTINI

Adès 'Toys' With Acclaim EMI Series Supports Contemporary Classical

BY BASFORD HALL

LONDON—For a man hailed as the natural successor to Benjamin Britten and whose compositional gifts have been likened to those of Mozart and Beethoven, Thomas Adès remains remarkably unaffected by the critical tributes and institutional accolades prompted by his music. The 27-year-old British composer welcomes media attention, yet he declines a healthy mistrust of hype and its reliance on superlatives.

"Being compared to other composers means nothing to me," Adès says. "I recently heard some hair-raising examples read to me. But if that's what people want to write, of course I can't stop them. When it reaches the pitch of comparing me with Mozart and Beethoven, though, there's really nothing I can say."

Adès was elected to an exclusive club last year when EMI Classics released his album "Life Story" in its budget-priced Debut series devoted

to introducing up-and-coming artists. With that collection of chamber and vocal works, he joined the rare breed of living composers promoted by a major record company. Like the first disc, its Debut successor, "Living Toys," drew rave reviews on both sides of the Atlantic this spring, with usually hard-bitten critics praising the composer's "beguiling power" and "endlessly fertile imagination."

Adès' first opera, the darkly comic "Powder Her Face"—premiered in 1995 by the Almeida Opera in Cheltenham, England, and subsequently performed in Berkeley, Calif., and at the Aspen Music Festival in Colorado—is set for release by EMI in August in the U.K. and in November in the U.S. The label also plans further explorations of Adès' growing oeuvre, with a variety of orchestral, chamber, and vocal works ready to be recorded.

EMI's growing Adès catalog stands as a challenge to those who

(Continued on page 92)



ADÈS

Korn Grows B Putting Fans First

Act's Following Targeted In Setup For New Immortal Set

BY CARRIE BORZILLO

LOS ANGELES—Log on to any hard rock newsgroup on the Internet, and you'll be hard pressed not to find a few postings a day that read "Korn Rules!"

Bakersfield, Calif.'s premier hardcore outfit has garnered one of the most impressive followings for a rel-

doing things on our own terms."

The band exemplifies this on its third album, "Follow The Leader" (due Aug. 18 on Immortal/Epic), with the fan anthem "Children Of The Korn" featuring guest vocals by Ice Cube. But the band's intense dedication to its fans is also exemplified heavily in the setup and promotion for the album.

"We been setting this up, seriously, since February with the in-the-studio kind of framework and taking the fans on a ride from the creation of it through the seven episodes of 'Korn's After-School Special,' aka 'Korn TV,'" says Al Masero, West Coast VP of marketing at Epic. "And then end it with a two-hour 'After-School' album release special on the Internet before the release of the album."

The album premieres on www.korn.tv, similar to "Korn's After-School Special" in March and April, will include performances from the band, a preview of select album tracks, interactive live chat with special celebrity guests. Along these lines, the label has a slew of treats in store for fans,

including a CD Extra multimedia track on the album with the previously unavailable video for "A.D.I.D.A.S.," a fan-minded retail promotional tour, and some added-value CDs given with the purchase of "Follow The Leader" at various retail chains.

As for the promotion tour, the band's manager, Jeff Kwatinetz of Los Angeles-based The Firm, says they have some surprise up their sleeves. According to Kwatinetz, this promotional tour will hit 12-14 mar-

(Continued on page 16)



KORN

atively young, borderline metal band with little radio or video support, and due to its "fans first" mentality.

"We are real. We appeal to kids. There's no bullshit involved," says Jonathan Davis, lead singer of the band, which also includes bassist "Fieldy," guitarist James "Munky" Shaffer and Brian "Head" Welch, and drummer David. "And, we're

MMW Conquest Jazz, Rock Boundary On Blue Note Bow

BY CARRIE BELL

LOS ANGELES—A few weekends ago, Medekski, Martin & Wood sweated their way through a two-hour, high-energy jam at Hollywood's Palace, the large venue stuffed to the brim with Vans-wearing dancers in oversized pants, polished college coeds, older couples in Grateful Dead T-shirts, and a few guys in leather.

Who knew Medekski, Martin & Wood (MMW), whose Blue Note debut, "Commbustication," bows Aug. 7, 1996, is a jazz band? Or are they?

"We mask our true identity pretty well," says bassist Chris Wood, who along with keyboardist John Medekski and drummer Billy Martin make up MMW. "No one really knows how to describe us, and no one is out there playing the way we do. If you ask a rock musician, we are jazz. But if you talk to a jazz player, they'll say we're more rock. Our stock market is our soul isn't words. It's feeling."

On the jazz side of the debate, MMW is an organ-driven groove trio schooled at institutions like Boston's New England Conservatory of Music. All six MMW albums are mostly instrumentals, and the group's live performances thrive on improvisation. Heroes include Duke Ellington and Sun Ra. "There is a jazz style, which is what traditionalists hold onto and there is a jazz process," Wood

explains. "Sometimes we play in the jazz style and sometimes we don't, but we always use the process to play."

But MMW's career has run a course similar to that of a dedicated indie rock band. MMW, who also lists Jimi Hendrix as an inspiration, jumped from independent labels to a major, with a self-released record, "Farmer's Release," sold exclusively on the group's World Wide Web site (www.mmw.net) last year. It was preceded by 1992's "Notes From The Underground" on Accurate and 1993's "The Universe" on Gramavision. 1993's "It's A Jungle In There," 1994's "Friday Afternoon In The Universe," 1996's "Shack-man," and 1997's "Bubblehouse." According to Wood, "It's an exhausting life. I sold 15,000, 27,000, 57,000, 79,000, and 110,000 copies, respectively."

MMW toured nonstop across the U.S.—once clocking 200 shows in 12 months—playing everywhere from coffeehouses to stadiums with neo-hippies. Phish. MMW were playing so often that the three gave up their apartments and lived in a small camper. "We would be out on tour all the time. After packing up our gear, we'd search out an RV park to stay at. The sun would rise, and we were just pulling in."

In fact, the only place MMW won't play is at the so-called jazz clubs.

(Continued on page 14)

Speeddealer Loses The REQ; Crow Flies Back Into Studio; Bush Ready To Record

IT WAS BOUND TO HAPPEN: Look for Royalty Records band REQ Speeddealer to change its name to Speeddealer now that Royalty has received a cease-and-desist letter from attorneys for REQ Speeddealer.

The letter states that the use of REQ Speeddealer's name is likely to cause confusion among the public and music industry and that it is an "infringement of our client's trademark rights."

"We think the name involves infringement because of the words 'REQ' and 'Speed' being so close together," says REQ Speeddealer attorney Jill Piznarski. She adds that she expects the two acts and Royalty to reach an agreement shortly.

Royalty received the letter after the original 5,000-unit shipment of REQ Speeddealer's self-titled label debut arrived in stores June 23.

Royalty VP of A&R Dave R says that subsequent pressings will carry the new name and that "basically, the 5,000 records that just shipped will become collectors' items."

REQ Speeddealer has been around for a number of years and has even released records before its Royalty debut. However, it appears that REQ Speeddealer's lawyers became aware of the name and name after Royalty advertised the new release in an industry trade magazine this spring.

STUDIO TIME: Although it was virtually complete, Sheryl Crow has taken back her album and is in the studio the weekend of Saturday (11) adding a song that she just finished writing. According to an A&M representative, the addition shouldn't delay the release of the album beyond the end of September. Right now, the album, her third for A&M, is tentatively slated to come out Sept. 18.

Bush is headed for a London studio at the end of this month to record its follow-up to "Razordell Suitecase." In a switch for the band, lead singer/songwriter Gavin Rossdale wrote approximately 20 songs by himself in Ireland, while passing the demo to other band members occasionally. Normally, the band works on Rossdale's tunes while on tour, road-testing them in concert. While no producer has been officially picked, the group is leaning toward Clive Langer, co-producer of 1995's "Sixteen Stone." The album will be out next year on Trauma's A&M at scope, marking the last release under that pact. Future discs will go through Trauma's new deal with BMG.

It's taken years, but Texas brothers Charlie and Wiley Sexton are finally making a record together. Calling themselves the Sextet (of course, there are



Jimmy Eat Studio. The members of Jimmy Eat World take a break from recording the follow-up to the band's 1996 Capitol Records label at Clear Lake Audio in North Hollywood. Shown, from left, are the band's Zach Lint, Capitol Records A&R director Craig Aaronson, band members Tom Linton and Rick Burch, producer Mark Trombino, and the band's Jim Adkins.

only five in the band), the brothers are at Bearsville Studios in Woodstock, N.Y., with producer Craig Street, working on their A&M debut. The alternative rock-leaning album should be out in the first quarter of 1998.

According to Jim Phelan, A&M VP of A&R and the group's rep, the project may provide listeners with a few surprises. "People expect flashy guitar solos from Charlie," he says. "There's plenty of guitar on the album, but it's really about songs with depth and melody."

The brothers are joined by keyboardist Michael Ramos, bassist George Reiff, and drummer J.J. Johnson. Will and Charlie trade off singing lead and, in some cases, off string together.



by Melinda Newman

CHANGES: Big changes at Maverick in Los Angeles, the label is bringing in Heidi Robinson, former head of publicity at American Recordings, as head of publicity and Michael Pontecorvo, formerly with Mercury Records, as head of artist relations (Billboard Bulletin, July 8). ... After 10 years at Atlantic, VP of media relations and new media spokeswoman joined to 550 Music as VP of press and publicity. She starts her new position in August. ... In other Sony news, speculation continues to swirl that Andre Harrell will be named head of Crave Records, with current president Rick Bisciglia taking on a role as Epic Records. Six months ago, Epic tried to bring in Harrell in some capacity; however, that deal fell through.

STUFF: Goal!!!! CMC Records, having signed virtually every dinosaur and hair band from the '70s and '80s, is now setting its sights on sports figures. The Raleigh, N.C.-based label has signed soccer star Alexi Lalas to a multi-album deal. His label debut, "Ginger," will be released by summer's end. ... The Outfield has signed with Momentum Records. ... Even though they are all undoubtedly older than 16, the original members of Menudo are reuniting for two shows at New York's Radio City Music Hall Aug. 14-15. ... Atlantic Records will release a greatest-hits album from the Lemonheads July 21. Additionally, lead Lemon Eater Dando has recorded a track, "5,000 Weddings," with Juliana Hatfield for a Gram Parsons tribute album coming from Almo Sounds. ... matchbox 20 is embarking on its first headline tour of arenas and amphitheaters. With support from Soul Asylum and Semisonic and then Paula Cole in September, the tour starts July 29 in New Orleans' UNO Lakefront Arena.

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Artists & Music

KORN GROWS BY PUTTING FANS FIRST

(Continued from page 12)

kets before the group's multi-bill Family Values tour, which kicks off Sept. 23 (see story, this page). Details are still being firming up, but Kwatinetz says, "We're going to be getting to the kids in a lot of ways."

Some of these ways include a secret pre-tour show in Los Angeles for the band's Fans Up Korn fan club. In addition, a 14-track compilation featuring non-album cuts "Don't Forget That," along with songs by Limp Bizkit, Orgy, Powerman 5000, and others, will be given away with the purchase of "Follow The Leader" at a leading retail outlet still to be determined.

Other retail chains will have similar added-value pieces, such as the remix EP of "All In The Family" with remixes by DJ Clark Kent, Levit X, and Scarecrow Adams that was serviced to clubs in early June and remixes by Rammstein of "Good God" from the band's 1996 platinum-certified "Life Is Peachy."

As part of the massive retail rollout, Korn will also be part of Sony's "Back To School" retail campaign in 11 accounts, running from Aug. 1 through Sept. 30, which involves a large bin with 12 Sony acts, including Maxwell, and the "Armageddon" soundtrack.

Another special element of "Follow The Leader" is the album art: It features the first album cover designed by "Spawn" creator Todd McFarlane. (Last year's "Spawn" soundtrack featured the Korn/Dust Brothers track "Kick The P.A.")

Limited-edition lithographs (signed by the band and McFarlane) of the artwork will be given away via radio and retail promotions. A special stand-up for retail is also being created, and Korn is slated to appear with McFarlane at a comic book convention Aug. 14-16 in San Diego.

"The anticipation for this record is very much on a global basis," says Steve Berman, senior VP of worldwide marketing at Epic. "They've sold 4 million albums worldwide, and the impressive thing about it is that they've done that under the radar... We've been able to achieve [this] with zero radio play. The touring base has played a major part in their success internationally."

To bolster the release of "Follow The Leader," the band has just completed a two-week European promotion tour, hitting every major market.

Bob Bell, new-release buyer for the 219-store Wherehouse Entertainment chain based in Torrance, Calif., is a retailer expecting big things for "Follow The Leader." "We fully expect the new Korn record will be absolutely huge," says Bell. "They're one of a very small handful of hard rock bands that have absolute, total credibility with this audience."

"Follow The Leader," which is produced by Korn, Steve Thompson (Guns N' Roses, Butthole Surfers, Rollins Band), and Toby Wright (Alee In Chains), shows tremendous growth musically. "We wanted this

harder and better, and I think we got that," says Davis.

"We spent more time on the album, almost a year, and went back and made sure everything is how we wanted it," he continues. "I just wasn't happy with the way the last one ['Life Is Peachy'] came out. We settled on the last one to get it out quickly. On this album, we took our time and listened to it to make sure all the parts are how we like it."

"Follow The Leader" certainly accomplishes that. With such special guests as Ice Cube ("Children Of The Korn") and Tre Hardson from the Phareyre ("Camelot's") helping out on the hip-hop sounds on the album and Limp Bizkit's Fred Durst ("All In The Family") and Cheech Marin (on the hidden track, a cover of Cheech & Chong's "Earache My Eyes") from "Up In Smoke" adding some spice, the album expands upon the band's hardcore rock meets rap sound.

"We started out like being a little kid where everything is cute and fresh and new, and we totally started a new kind of movement in the kind of music," says Davis. "Then 'Peachy' came out, and we settled. This third one, a lot of bands had latched on to what we're doing, so we decided we better step it up a notch and make it even better."

The first single from the album, "Got The Life," will be serviced to modern rock and mainstream rock radio in mid-July.

Korn Plans Include Tour, Its Label's Releases

LOS ANGELES—Korn has a lot in store for the music world in the coming months. On top of its third album, "Follow The Leader," due Aug. 18 on Immortal/Epic (see story, page 12), the band's Family Values tour, its label Elementree Records, and Korn TV will be forced to be redefined with later this year as well.

"It's either my blessing or my curse that I don't have an overnight sensation kind of band," says Korn's manager, Jeff Kwatinetz, of his Angeleno-based firm. "I'm much more interested in bands that really have a vision that goes beyond the record, and Korn has that."

While details are still being ironed out, the Family Values tour, which is run by Korn, the firm co-owners Michael Green and Kwatinetz, and John Scher of Metropolitan Entertainment, will kick off Sept. 23. The lineup includes Korn, Ice Cube, Rob Zombie, Limp Bizkit, and Orgy, which is the first band signed to Elementree.

The tour is booked by the William Morris Agency, with ticket prices less than \$30. The tour will run for

five to eight weeks at indoor arenas (12,000-20,18,000-seats). Korn bassist Fieldy explains its genesis:

"We plan on broadcasting a lot of the Family Values shows on the Web site too"

"It started out over the years [from] going to Lollapalooza, and there'd be like one band you want to see and you had to sit through all these shitty bands to get to it. So, we decided to put on our own tour with five or so bands that everyone would like. Kwatinetz stresses the production of the tour as a key element and promises a "sight and sound extravaganza" with a revolving stage and scene surprises in between sets.

Meanwhile, Elementree Records, Korn's joint venture with the firm and Reprise/Warner Bros., releases its first album, Orgy's "Candyass," Aug. 11. The label also has signed Cradle Of Thorns and has entered into a demo deal with a Canadian horror rapper tentatively going by the name Fear No Mob.

Ty Elam, the lead singer in Cradle Of Thorns, taught Korn vocalist Jonathan Davis how to sing. Like Korn, the band's stumping label is Ekersfield, Calif. The band has cast aside its goth tendencies as heard on its Triple X Records releases for a "heavy, but dark, dancey," according to Fieldy, who begins producing the album Friday (17).

"There will be no write-off bands on our label," insists Fieldy.

Lastly, Korn is releasing its "Korn's After-School Special," which first aired in March and April on www.korn.com—for a two-hour Internet launch party for "Follow The Leader" between Aug. 15 and 17, according to Kwatinetz. Then, the plans call for weekly, hour-long Korn TV spots to follow.

"We'll do it again with special guests. The band will play live, air music from the album, and take questions from kids," says Kwatinetz. Plans also include broadcasting a lot of the Family Values shows on the Web site too. "... It's a lot of commitment, but the kids really appreciate it."

CARRIE BORZILLO

Interscope's Possum Dixon Gather Acclaim

BY DOUG REECE

LOS ANGELES—After nearly 10 years together, some trying personal and professional pitfalls, a fair share of lineup shifts, and two albums for Interscope/Surf Detective that failed to make the band a household name but found soft spots in critics' hearts, Possum Dixon is primed for a change with Aug. 11's "New Sheets."

Fueled by pockets of airplay for "Watch The Girl Destroy Me" and significant touring, Possum Dixon's 1993 major-label debut sold more than 31,000 units,



POSSUM DIXON

according to SoundScan.

However, the band's second album, "Star Maps," sold a disappointing 7,300 units, according to SoundScan. Though Possum Dixon vocalist/bassist Rob Zabrecky is still somewhat critical of Interscope, he notes a distinct improvement in relations between band and label.

"When I look back on the problems we were having with Interscope, it always turned out to be this cliché," he says. "Every band has probably said the same thing. 'They don't see our vision; therefore they're not going to send us to Japan to open for the Rolling Stones.' They just didn't think the album would fly at radio, so they

didn't do much with it.

"Things are 100% more positive now," he says. "This time around, we really worked hard with them to come up with something we both liked and bent a little to find a happy medium."

Part of finding that middle ground turned out to be drawing in several established artists to contribute to the project. Fred Schneider, Dave Stewart, and Jane Wiedlin helped with songwriting on the album, while the band looked to Ric Ocasek for production.

Interscope head of marketing and sales Steve Berman says the label, after working through peaks and valleys with the band, is looking forward to breaking the act on a large scale with "New Sheets."

"The kind of label that we want to be is one where our artists have an opportunity to grow and develop in different directions," says Berman. "We may not always agree with that direction, but we support it, and we have always been behind Possum and supported this band in whatever areas it has chosen to explore."

"They have delivered an incredible album, and we're going to go for it at every level of this company," he adds. "There has been a lot of sweat and conquered obstacles to get where they are today, and those are the kind of bands we want to be in business with."

The pairing with Ocasek—arranged after the former Car front man placed a call to Interscope head Jimmy Iovine about the album demos—turned out to be especially fortuitous in spite of early speculation from the band. "We didn't know much about him as a producer, other than he

wasn't album and a Bad Religion record that I didn't listen to a lot," says Zabrecky. "Then when we got together to work with him, you really respect him as an artist."

"Like a good producer, he spans out creatively," he adds. "Songs that we were going to scrap, things that I wouldn't play for my worst enemy, turned out to be some of the things he liked."

"Rick has an obvious aesthetic. Everyone knows about the guy from the Cars. It's just who he is, and there's no fluff to his whole trip. Being around him, I got to

'It's Ric Ocasek's ability to take a band and put a pop spin on it without bastardizing their sound'

get a peek into his life, which is really neat. I think he's the cat's pajamas."

If early market indicators are correct, the band could also be on the receiving end of some warm fuzzies.

Modern rock programmers such as KNDD Seattle music director Kim Monroe are enthusiastically supporting the band's new single, "Lenny's Song (Holding)," which Interscope began working June 30.

Other key targets on the track include WQXX Cincinnati, WBCN Boston, and KXXR Salt Lake City.

"I heard it once, and it just blew me away," says Monroe of the single. "I've been an on-the-fence-fan in the past, and I liked some songs better than others, but this album just did it for me. I think part of it's Ric Ocasek's good ears and his ability to take a band and put a pop spin on it without bastardizing their sound."

The act, which is managed by Bill Graham Management and booked by Progressive Global Agency, will also tour, though no dates have been announced.

At retail, "New Sheets" will bow at a developing-artist suggested list of \$12.98.

Todd Meehan, manager of Tower Records' Sunset Boulevard location in Hollywood, says strong pre-release word-of-mouth is promising.

"The vibe I'm getting is that this is a great record," says Meehan. "Zabrecky is just a great song writer, and they definitely have a lot going for them and a nice underground following. If Interscope really gets behind them, and they can get on radio and work the road, I think it could really take off."



MOVIE 'MUSCLE': Producer Jimmy Johnson, who has laid down tracks with the likes of Percy Sledge, Aretha Franklin, and the Rolling Stones at his legendary Alabama recording facility Muscle Shoals Rhythm Section and Sound Studio, is tackling the new role of music supervisor for the indie film "Anna Petrov, You Rock." The All-Film comedy, which stars Michelle Phillips as a mom who fulfills her lifelong dream of becoming a singer when she joins a rock band, begins principle photography in August in St. Louis.

Johnson got involved with the movie through director Tom McDonough, an old friend with whom Johnson produced music videos in the '70s, and he dove right in, suggesting not only music but also a new direction for the script. "When I first got involved, the screenplay was not quite there," he says. "I said if I could be involved in helping to pitch the music and stay involved down to the final mix of the dialogue for the movie, then it was a good project for me." Johnson says that due to budget constraints, Phillips and co-star Peter Stuart, singer/guitarist of Columbia Records group dog's eye view, will recut the late-'60s and '70s hits songs he is eyeing for the film. "I'll have to be a little more on the music than sound just like they did then; I can give the music integrity," he says. The film also will feature original material, for which Johnson is accepting solicitations. Recording will take place at Muscle Shoals and possibly in Nashville, and Johnson plans to do the overdubbing at a mixing suite he is building at home.

With lots of work ahead of him both in the studio and in terms of helping to cement a label deal for the soundtrack, Johnson says he is excited about his new challenge.

"Through the years I've been involved with record companies in developing artists and reviving older artists, and this could give me a whole new venue," he says.

SCHIFFRIN'S HOUR: After more than 30 years and 100 scores in the film and TV music business, composer/conductor/pianist Lalo Schiffrin is busier than ever with a slate of new projects and a new record company to release his and other musicians' works. Schiffrin, who is perhaps best known for his scores for the TV series "Mission: Impossible" and the Bruce Lee and "Dirty Harry" movies, has begun writing the music for New Line's martial arts comedy "Rush Hour" for director Brett Ratner, whose "Money Talks" Schiffrin scored last year. Recording is slated to begin this month.

Schiffrin says that although "Rush Hour" is in the same genre as some of the Lee movies he scored, he plans to take the musical style to new heights. "Instead of writing in the '70s style, I'm trying to do it in the year 2000 style," he says.

"I'm using what I call an electro-acoustic orchestra, which is symphonic sound combined with electronics." Blending various musical styles and elements is one of Schiffrin's signatures; he was among the first film composers to include strong jazz and rock influences in classical pieces. For the theme to "Dirty Harry," for example, he used an acid rock undertone to create a pulsating rhythm. And long before sampling was fashionable, Schiffrin used samples of crie voices in the same score because he imagined the villain heard voices in his head.

Schiffrin also sampled Lee's voice in "Enter The Dragon," for which he took some of the screams from fighting in the movie and read screams from dialogue and put them into the music. However, "Rush Hour" is certain to upend some of his old scores. "I don't like to repeat myself," Schiffrin says. "There will be samples of sounds and other noises... Some people write by using the imagination, others write using the memory. I am projecting myself from the present toward the future, using my imagination. That is one of the secrets of being young in the mind."

Another secret of the 69-year-old composer is that he plays a Rach prelude every morning before he begins composing. "It clears my mind," he says.

Schiffrin is also keeping up with the business of music. He and his wife, Donna, recently founded Aleph Records, a catalyst for the release of film and other jazz and classical works. Aleph just signed with Distribution North America and has distribution in Europe, South America, and several Asian countries. Schiffrin says Aleph will release 10 records by the end of the year, including "Film Classics," a live concert CD recorded at a 1996 concert in Marseilles, France, commemorating the 100th anniversary of the invention of cinema by the Lumiere brothers in France, and an anthology of music from the "Dirty Harry" movies.



Polka Spots. Rounder Records polka master Jimmy Starr and members of the Oak Ridge Boys recently took time out from a Nashville recording session. Five tracks from that recording session will be included on Starr's new album, "Come Dance With Me," due in early August. Shown in front is Starr; pictured in the back row, from left, are Oak Ridge Boys Duane Allen, William Lee Golden, Joe Bonsall, and Richard Sterban.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK SALES REPRESENTATIVES, COMPILED AND PROVIDED BY SOUNDBITE	TITLE
1	29	1	JAGGED EDGE	NO. 1	JAGGED ERA
2	12	2	RAMSTEIN	NO. 1	RAMSTEIN
3	NEW	1	BLACK EYED PEAS	NO. 1	BEHIND THE FRONT
4	14	3	HARVEY SAMPSON	NO. 1	WHERE HAVE ALL THE HERMANS GONE?
5	NEW	1	RICH MILLINS AND A RAGGAFAMU	NO. 1	THE JESUS CREW
6	4	3	MONSTER MAGNET	NO. 1	POWERTRIP
7	3	3	DEVIN	NO. 1	THE DUDE
8	NEW	1	LEVI	NO. 1	SEX DOWN
9	12	2	ELVIS PRESLEY	NO. 1	SUUVEMENTE
10	NEW	1	LOS TUCANES DE TIJUAN	NO. 1	AMOR PLATONICO
11	7	7	GARY ALLAN	NO. 1	IT WOULD BE YOU
12	24	36	RUHM VISTA SOCIAL CLUB	NO. 1	BUENA VISTA SOCIAL CLUB
13	27	27	SEVENDUST	NO. 1	SEVENDUST
14	NEW	1	NOVA DAVEENPORT	NO. 1	NOVA DAVEENPORT
15	11	5	MARIL WILKS	NO. 1	WISH YOU WERE HERE
16	15	5	CARLOS PONCE	NO. 1	CARLOS PONCE
17	10	11	ROY D. MERCER	NO. 1	HOW BIGA BOY ARE YOU VOLUME 4
18	13	4	CHARLIE ZAL	NO. 1	UN SEGUNDO SENTIMIENTO
19	14	11	THE URGE	NO. 1	MASTER OF STYLES
20	27	27	COAL CHAMBER	NO. 1	COAL CHAMBER
21	15	15	DAVID E. FINE	NO. 1	SYLK
22	21	20	STYLK-KRASH	NO. 1	IF I NEVER STOP LOVING YOU
23	22	5	BUDDY GUY	NO. 1	HEAVY LOVE
24	NEW	1	CLEOPATRA	NO. 1	COMIN' ATCHAI
25	8	3	MCGRUFF	NO. 1	DESTINED TO BE

The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Artist indicates vinyl LP available. *Albums with the greatest sales gain. © 1998, Billboard® Communications.

26	14	41	ALEJANDRO FERNANDEZ	NO. 1	ME ESTOY ENAMORANDO
27	18	21	BEEHIVE MAN	NO. 1	MANY MOODS OF MOSES
28	17	3	KAI	NO. 1	KAI
29	32	15	CLEUDUS J. JUDD	NO. 1	DID I SHAKE MY BACK FOR THIS?
30	NEW	1	SYSTEM OF A DOWN	NO. 1	SYSTEM OF A DOWN
31	29	7	DELIRIOUS	NO. 1	KING OF FOLKS
32	25	27	AVALLON	NO. 1	A MAZE OF GRACE
33	12	2	PATTY GRIFFIN	NO. 1	FLAMING RED
34	NEW	1	GANKSTA NIP	NO. 1	INTERVIEW WITH A KILLA
35	28	5	THE CORRS	NO. 1	TALK ON CORNERS
36	27	4	SPRING MONKEY	NO. 1	MR. FUNNY FACE
37	37	12	ALEJANDRO SANZ	NO. 1	MAS
38	28	8	VICTOR MANUEL	NO. 1	IRONIAS
39	26	4	BELA FLECK AND THE FLECKNOTES	NO. 1	LEFT OF COOL
40	45	3	OSZMATTI	NO. 1	OSZMATTI
41	NEW	1	THE WHYTE STORE	NO. 1	TWO BEASTS
42	33	51	MICHAEL PETERSON	NO. 1	MICHAEL PETERSON
43	NEW	1	WALTER HARRIS	NO. 1	WALTER HARRIS
44	34	36	ROY D. MERCER	NO. 1	HOW BIGA BOY ARE YOU VOLUME 3
45	31	3	INTOCABLE	NO. 1	INTOCABLE
46	42	6	VOICES OF THEORY	NO. 1	VOICES OF THEORY
47	38	28	ROY D. MERCER	NO. 1	HOW BIGA BOY ARE YOU VOLUME 1
48	39	2	DOWN TO THE BONE	NO. 1	FROM MANHATTAN TO STATEN
49	44	65	DAFT PUNK	NO. 1	HOMEWORK
50	47	21	ALANA DAVIS	NO. 1	BLAME IT ON ME

POPULAR UPRISES

P RICE IS RIGHT: T-Neck/Island dave Kelly Price is coming out strong with "Friend of Mine," the first single from her Aug. 11 album, "Soul of A Woman." The cut, which debuted at

work for Mariah Carey and Mary J. Blige.

B OY POWER: Five, the teenage pop sensation brought together by Spice Girls masterminds Bob and Chris Herbert, has debuted at No. 1 on the U.K. album chart. Its self-titled album, which Arista will drop Tuesday (14), will be bolstered by the act's first single, "When The Lights Go Out." No. 15 on this issue's Hot 100 Singles chart.

S ISTER ACT: Universal act Sister Sledge recorded its "Soularium" album, due Tuesday (14), at Peter Gabel's Red World studio and got the artist to contribute to the album cut "Blind." The first single, "Torch," will be worked at modern rock radio Monday (13).

F LICK OFF: Columbia released a promotional 7" single from new rock signing Flick that features the band's single "The End" backed by a cover of the Who's "Anyways." Anyhow, Anyhow, produced by renowned British invasion producer Shel Talmy



REGIONAL HEATSEEKERS NO. 1



Wake-up Call. Patrick Brown, aka Sleepy, steps out from his role as part of Atlanta-based hitmaking production team Organized Noize (TLC, En Vogue, Goodie Mob) with his latest project, "Sleepy's Theme: The Vinyl Room." The album, which will be released by Bang II Records on Tuesday (14), follows the single "Still Smokin'" which was released in mid-June.

No. 11 on the Hot R&B Singles chart, will be worked to mainstream top 40 stations July 20 and get remix treatment by Junior Vasquez and R. Kelly, who's also on the album. Price's extensive writing credits include

Triple Threat. On Monday, (13), RCA begins working "Nobody Else," the debut single from Tommy Hilgner, model/actor-turned-singer Tyressa. His self-titled album, which bows in September, includes production work by Michael Powell and Red Zone Entertainment.

(the Kinks, the Who). The program, which was launched in indie store, precedes the act's Midwest, en tour itinerary. Flick plays Springfield, Mo., on Saturday (18). The band's album "The Perfect Kallid" bowed June 30.

J UST FOR KITSCH: Tainted Records has released "It's Time For Tina," a 1957 pop culture featuring "gilligan's Island" surrogates Tina Louise belting out jazz standards such as "To Night Is The Night," "I'm In The Mood For Love," and her signature "I Want To Be Loved By You" accompanied by sax legend Coleman Hawkins. Louise will appear on Rosie O'Donnell's talk show and on "Regis & Kathie Lee" to plug the album.

R ADOORWARK: Sympolism supports its Red Ant debut, "On The Outside," with extensive summer touring that includes 11 spots on the Warped tour and opening slots for the Voodoo Glow Skulls in August. The band

plays alone Saturday (18) in Kansas City, Mo. Capricorn's 2 Skinnee's is co-headline with the Urge, playing San Antonio on Wednesday (15), Dallas on Thursday (16), and Lafayette, La., on Friday



Chili Factor. Florida's DJ Icy heats up the South-east with his new London/Int'l album, "Generate." A 12-inch commercial single of "Not A Teat" Talks The Time" was serviced to record pools and mix shows in mid-June. Icy stays close to home this month, playing Tampa, Jacksonville, and Tallahassee Thursday (16). "Generate" is No. 15 on the South Atlantic Regional Roundup this issue.

(17). "718," the latest from the group's "Supermarket" album, will be worked at modern rock radio Monday (13).

THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Barnes & Barnes	1. Jagged Edge
2. The Who	2. Black Eyed Peas
3. Carlos Ponce	3. Carlos Ponce
4. Victor Manuella	4. Victor Manuella
5. The Urge	5. The Urge
6. The Urge	6. The Urge
7. The Urge	7. The Urge
8. The Urge	8. The Urge
9. The Urge	9. The Urge
10. The Urge	10. The Urge



storm

vanessa-mae

her first pop album since
the multi-million-selling *The Violin Player*

Performance with the Disney Youth Orchestra
to air on the Disney Channel through
August and September

Storm On Tour PBS special scheduled to air in December

featuring "I Feel Love"

Produced by Andy Hill
Management: Tritico/Mel Bush Organization

Also available:

The Violin Player • Classical Album I • China Girl: Classical Album

Also available on home video:

I Feel Love Hot Tour • Live Berlin Philharmonic Video

AOL Keyword: Virgin Records
www.virginrecords.com

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News & Previews

ARTISTS MUSIC



★ **DONNA LEWIS**
Blue Planet
PRODUCTION: Donna Lewis
MONTE 6107

Webb-born Donna Lewis bursts on the scene in 1990 with the platinum debut *"Now Is A Minute,"* which yielded the Hot 100 smash "I Love You Always Forever" (a track that was kept out of the No. 1 spot by the ubiquitous "Macarena"). Rather than rest on her laurels or attempt to duplicate the sound of "Now Is A Minute," Lewis stepped out of the shadows, singer, performer, and producer on her follow-up, which radiates with the ethereal aura of her adopted homeland of Ireland. Led by the catchy single "I Could Be The One," the album presents a full range of well-constructed, inventively arranged tunes that could propel Lewis to further success while shielding her from the critical backlash so many pop artists endure. Other highlights are the haunting title track, the insistent "Beauty & Wonder," the blithe "Pallant," and the bluesy-but-irish "Heaven Sent You." An album that shows remarkable growth and continued commercial potential.

L A T I N

★ **JOAN SEBASTIAN**
Latin American
PRODUCTION: Joan Sebastian
MONTE 1875

Joan Sebastian's trademark is a racy baritone accompanied by an appealing arsenal of bit-partnered romantic parables not yet catching arrangements. The music blends pop, Mexican, and country musical ingredients. The misty-eyed title-track single and its equally achy counterpart, "El Rey Hasta Siempre," are not only guaranteed hits at regional Mexican radio but also sport a reasonable shot to creep at pop outlets.

R A P

★ **DEF SQUAD**
El Niño
PRODUCTION: Eric Spector, Jemmye, Keith Murrell
MONTE 314 558 343-2

"El Niño" is like nothing we've heard before. Sure, it's got the trademark elements of each of the members: Keith Murrell, Eric Spector, and Redman. But it's also got an extra level of musical and lyrical talent that may not have come to the fore on their various solo projects. The camaraderie the members establish on the new version of "Rapper's Delight" is just the tip of what the trio is capable of. The three remake "Rhythm 'N' Biz" (hip hop's rap style) as "All Night Long." Ain't Redman and touch on new lyrical territory (hallucinations) on "Check N' Me Out." People are expecting the project to be the Def Squad members always entertain—but the three have successfully stepped away from their usual musical boundaries and created a collective persona that is totally new.

C L A S S I C A L

★ **NIELSEN SYMPHONIES NOS. 4 & 5**
Finland: Rhapsody Orchestra, Jukka-Pekka Saraste
PRODUCTION: Risto Piip

Finland's Risto Piip (1929-1989) Danish composer Carl Nielsen (1865-1930) ranks as the greatest Scandinavian symphonist after J. S. Bach. Nielsen's fourth and fifth symphonies, composed in 1916 and 1929, respectively, are among his most popular. Nielsen's fourth symphony No. 4, which is the "Big Chill" soundtrack from his most

S P O T L I G H T



JACK LOGAN & BOB KIMBRELL
Little Private Angel
PRODUCTION: Bob Kimbrell, Jack Logan
MONTE 640

As low-key as he is prolific, 38-year-old Georgia resident Jack Logan has built an extensive recording catalog—and a respectable recording career—by working around his day job in a factory. After two acclaimed albums with his band based on Roseland, Logan left the label and collaborated with longtime friend Bob Kimbrell, of World Circuit, to produce *"Little Private Angel,"* the wistful, harmony-rich "Never On Steel," and the electrifying "220 Volts." A small gem from an obscure corner of the music world. Contact: 201-344-8806; E-mail: promo@paradise.com.

"The Inextinguishable" can seem overdone despite a bewitching slow movement. The Symphony No. 5, though, is another matter altogether; as it moves from awesomely grand to gravenly bitter and back again in a compelling fashion. Up-and-coming Finnish conductor Jukka-Pekka Saraste is obviously in his element here, and he not only makes the music's pathos but is even persuasive with the Fourth. Saraste is also a distinguished Sibelian, as made evident in his potent cycle of that composer's symphonies with the Finnish Radio Symphony—just returned in two volumes via Teldec's Ulma-two liner (only in Europe so far).

THE KINKS
Muswell Hillbillies: Everybody's In Show-Biz: Preservation Act I, Preservation Act II
PRODUCTION: Howard Gossage
MONTE 79125 79127 79122

The first batch of releases under the colorful label between the Kinks' original and New York indie Velvet cousins of the band's first four albums for RCA started in 1971: the experimental "Muswell Hillbillies"; the part-studio, part-live opus "Everybody's In Show-Biz," which yielded the hit "Collaboration Heroes"; and both volumes of the rock opera "Preservation." Carefully remastered and augmented with previously unreleased bonus tracks and cuts that were available only as singles, the discs retain all the glory of the original releases, but add the sleek artistry—while giving consumers added value. New liner notes put the releases in historical perspective, further explaining the band's appeal as definitive rebels. We'll continue our Kinks program with the remaining disks of the group's RCA and Atlantic catalog, which spans 1971-1980.

S P O T L I G H T



LUCINDA WILLIAMS
Car Wheels On A Gravel Road
PRODUCTION: The Troggs, Lucinda Williams, Ray Wink
MONTE 314 558 343-2

To country for rock, too rock for country, and often too cerebral for the mainstream, Nashville-based Lucinda Williams has tailored in the fringes of the industry for most of her career as a recording artist, even though she has scored big hits as a songwriter (i.e., Mary Chapin Carpenter's "Tasteless Kisses"). The follow-up to her mostly underappreciated 1982 release, "Sweet Old World," the long-awaited "Car Wheels On A Gravel Road" could be the album that finally gives Williams her long-deserved breakthrough. Produced by Steve Earle and Ray Wink—also "the" "Swampers"—with R. Street Band veteran Roy Blunt, the album delivers a powerful mix of country, pop, blues, and folk, notably on the catchy opener "Right In Time," the title track, a haunting country reworked blues powerhouse "I Lost It," the heartbreaking "Milk Firecracker," and the shuffling ballad "I Long For The Kin." A fortunate variety of which appears on "The Horse Whisperer" soundtrack. An influential singer/songwriter whose name has come to that description.

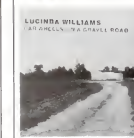
JOHN RUTTER: REQUIEM
Choir of King's College, Cambridge; City of London Sinfonia, Robert Quimby; organ: Stephen Cleobury
PRODUCTION: Simon Woods
MONTE 64602

More than the most sanguine Requiem you've ever heard, John Rutter's work is the most sacrificial. With its facile harmonies and Broadway march tones like Andrew Lloyd Webber. But then,

GENE AUTRY
The Singing Cowboy, Chapter Two: With His Lute Darling Mary Lee
PRODUCTION: Howard Gossage
MONTE 79125 79127 79122

Country icon Gene Autry's considerable body of music music is finally getting its due with these Varèse Sarabande releases. "The Singing Cowboy, Chapter Two," the 1937 experimental title track from Autry's Republic and Columbia movies from 1937 to 1942, ranging from "Mexicali Blues," close-harmony ballads to "Oo-Dee Oo-Dee" and "Twilight On The Rio Grande." The "Little Darlin'" of the second album was young actress/dancer Mary Lee, who made nine Republic movies with Autry from 1939 to 41. A gay-chorded, expressive single Lee was heralded as Republic's answer to MGM's Judy Garland, with such numbers as "Joy Sings and Sings" and "The Singing Cowboy." The album includes a previously unreleased recording catalog before essentially retiring after getting married in 1943.

S P O T L I G H T



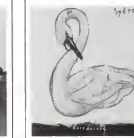
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DIAMOND RIO
Unbelievable
PRODUCTION: Michael H. Clark & Howard Reis
MONTE 18864

Hinamaking country ensemble Diamond Rio continues successfully mining its bluegrass roots, close-harmony ballads of small-town country vignettes and wholesome love songs. As ever, song selection is crucial for a group that doesn't write its own material, and the picks here are almost uniformly solid. Standouts include "You're Gonna Be," "Long Lost Love," "Williams, Bob Regan's and Mark D. Sanders' "What More Do You Want From Country?" by Don Van Vleet and "Wild Jemings and Annie Roife," and from an unlikely country pairing—"I Thought, I'd See Everything," written by the duo's singer and Hayley West. The title cut, by Al Anderson and Jeffrey Steele, is a lightweight but likable track that lets the group rock out.

S P O T L I G H T



KATE JACOBS
Hydrangea
PRODUCTION: Rene Imler
MONTE 027

Like other first-recorded singer-songwriters, notably Iris DeMent and Shawn Colvin, Hoboken, N.J.-based Kate Jacobs bonded her craft for years before finding the creative wellspring she needed to produce a landmark album—one that promises to establish her to a new level, both critically and commercially. A work of impressive depth and breadth, "Hydrangea" (draws from Jacobs' strength as an acoustic tenorist but ventures effortlessly into jangly pop, gorgeous balladry, and complex, contrapuntal harmony—as inspired by Adele, Chillian, John Mitchell, and Brian Wilson. Highlights of an album that could see lasting life at triple-A, folk, pop, and adult pop 40 outlets include the rollicking "Shallow" and "Good Doctor," the catchy "Never Be Afraid," the lovely ballad "Late," and the short, snappy "Dream On" and "Because I Have Forgiven You." A hauntingly beautiful album from an artist whose previous work only hinted at her skills.

N E W A G E

DAVID LANZ
Songs From An English Garden
PRODUCTION: Eric Spector, David Lanz
MONTE 64602

As concepts go, one could do worse than adapting some of the best songs from the "Yin Yin British Invasion. However, it's hard to imagine a worse execution of that concept than pianist David Lanz's "Songs From An English Garden." Long lush classic pop from the Hollies' exuberant "Bus Stop" to the Kinks' sardonic "Sunshine After the Rain," and turns them into soulful lounge fodder. Lanz is joined by Procol Harum keyboardist Matthew Fisher, bassist Tony Levin, percussionist Glen Velez, and keyboardist Roy Hargrove, but they're all been fitted with white patent leather shoes and powder-blue tuxedos before they entered the studio. This is the "Big Chill" soundtrack from hell.

ALBUMS: SPOTLIGHT: Releases derived from the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VIDEOS: Released albums of special artistic, archival, and commercial interest, and outstanding critical acclaim. MUSIC: Top new releases, including new albums, EPs, and singles, as well as reissues of classic albums, EPs, and singles. MUSIC TO MY EARS (L2): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are included. Send review cards to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send single orders to Cliff Dippie, Billboard, 495 Music Square N., Nashville, TN 37203. Send CD orders to John Lammert, 1814 Van Nuys Road, Los Angeles, CA 90010. Other contributors: Jon Lieberman (BroadwayCafe.com), Bill Bamberg (Columbia.com), Steve Kopp (Jazz11), Deborah Evans (MusicCountry.com), Christine McVie (Columbia.com), Gordon Gips (Gips), John DeBenedictis (New Line).

PLUG

BILLBOARD SPOTLIGHTS OPPORTUNITIES ON THE INTERNET



Cyber Selling

Online Retail Has More In Store For Music-Loving Users

BY DON JEFFREY

The rush to sell music on the Internet has intensified as new players enter the market and compete with one another on price, service and selection.

Just this year, such companies as Amazon.com, K-tel International, Platinum Entertainment, Artist Direct, Borders Books & Music and Best Buy have launched extensive

that profits are hard to come by with margins tight and huge capital expenditures needed to form alliances with companies that will promote their sites. Many people in the business believe that a shakeout is on the way and that only a few dominant brands will survive as viable Web music stores.

Meanwhile, record companies are offering many of their products directly to the consumer but generally at prices that do not undercut their accounts.

Some online merchants have diversified into related businesses, such as selling artist-licensed merchandise, offering custom CD compilations, and providing the direct digital delivery of tracks to computer users' hard drives.

At press time, Wall Street had soured somewhat on the Internet music market. The stock of K-tel soured more than 10 times in value after it announced in April its debut date for Internet selling, but investors then sold it almost as rapidly and it fell sharply. CDnow had to cancel a secondary stock offering in early June because it could not get the share price it was seeking.

Jason Olin, president and co-founder of CDnow, says, "It had everything to do with timing and the completion of the market. It's still a very strong sector."

Continued on page 28

The Internet: You CAN Put A Label On It

Record Companies Take Full Advantage Of New Technology By Exposing New And Veteran Artists And Capitalizing On Cross-Promotions

BY CATHERINE APPLEFELD OLSON

Most music companies embraced the Internet a few years ago and haven't looked back. As Internet technologies advance, and budgets grow, for online efforts, the industry's ability to funnel all stripes of unique material to consumers—and get valuable demographic information in return—continues to expand as well.

Helping the labels in their Internet endeavors is a growing stable of artists who are genuinely interested in the medium and often hit the road toting digital cameras and other tools through which they can update their sites. "I give every artist I meet with the old option-out when it comes to their site," says Mark Ghunem, VP of online and emerging technologies at Columbia Records. "I say we can put up a 'Click here, turn off the computer, go out and play' button. No one has ever taken me up on the offer. Most people, even if they don't under-

stand the medium, understand its importance in today's society."

ONLINE AWARENESS

As it speeds toward mainstream status, the Internet has become all about building brands. BMG

VP of marketing for BMG North America. "We are building bridges from an off-line space to the online world," Conroy says. "Objective one was to build the communities. Objective two was to establish a

number of unique ways to launch consumers from traditional off-line spaces into the online space, and objective three is to then build a bridge back off-line, leveraging our success online." All of BMG's genre-specific samplers are branded under one of the three names, and this summer BMG field staff will begin distributing Bug Juice-branded bottles of cola manufactured by Jones Soda.

Another proven promotional recipe for labels is to work in tandem with technology companies, such as Intel, Macromedia, Microsoft, Liquid Audio, Real Networks and AT&T's a2b music. "We help them promote their technology, and they in turn help us promote our labels," says Robin Bechtel, Capitol Records

Continued on page 26



Korn TV

Music's three genre-specific sites—Peeps Republic for urban music, Bug Juice for alternative music, and Twang This! for country music—have never seen a decline in the monthly number of new visitors, according to Kevin Conroy, senior



CDnow founder Olin

online music-selling sites. They join the industry leaders CDnow and Music Boulevard.

The online music market has grown significantly. According to new-media research firm Jupiter Communications, U.S. sales last year were \$36.6 million, double the previous year's. This year, Jupiter projects \$81 million.

But the online retailers are finding

THE MUSIC INDUSTRY OBVIOUSLY KNOWS A GOOD THING WHEN THEY HEAR IT.



Artist: The Connells
Album: Still Life
Track: "Crown"
Label: TVT Records



Artist: Lenny Kravitz
Album: S
Track: "Without You"
Label: Virgin Records



Artist: The Verve Pipe
Album: Villains
Track: "Reverend Girl"
Label: RCA Records

a2b music

THE INDUSTRY'S MOST VALUABLE PLAYER



Artist: SWU
Album: A Special Christmas
Single: "Oh Holy Night"
Label: RCA Records



Artist: Big Punisher
Album: Capital Punishment
Track: Beware
Label: Loud Records



Artist: Gravity Kills
Album: Perversion
Single: "Falling"
Label: TVT Records



Artist: Tori Amos
Album: from the choirgirl hotel
Track: "Merman"
Label: Atlantic Records

Finally, here's an effective way to reach music fans one-on-one while complementing traditional distribution channels. a2b music™ allows online distribution, marketing and promotion using the most advanced and secure technology available – developed by AT&T Labs. That's why everyone is listening to the industry's most valuable player.



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Webcasting The Internet

Virtual Radio Broadcasts And Concerts Via The Web
Deliver Music To Your Door—Or Desk

BY DOUG REECE

LABELS ONLINE

Continued from page 23

senior director of new media. Bechtel says the label also is heavily into online advertising. To help draw targeted fans to its site promoting the soundtrack to the romantic drama "Hope Floats," for example, Capitol advertised on several women-leaving sites, such as Women's Wire and Beatrice's Web Guide. "Nowadays, you have to do so much to get people to come to a site because there are so many sites," she says.

"Over the last several months,

paign for Korn as it works on its current album. "Korn was really our poster child of the Internet," says Aaron Foreman, Epic director of new media. "Over a two-month period, we did seven shows, and tens of thousands of people watched them. It is an example of how we let fans get into the world of the band by showing them in the studio, who they hang out with."

FAN FEEDBACK

Aside from being a tremendous vehicle to get the word out about an artist, the Internet is also unmatched in terms of getting



BMG's Conroy

Capitol's Bechtel

a2b's Miller

our discussions with major music companies are 1% about technology and 99% about how to use the technology to do the job they need to do today," says Larry Miller, a2b COO. "The marketing and new media folks at the labels are stretched to the max, and in our experience they welcome fresh thinking that helps them sell records. We learned early on that the industry is not especially interested in embracing technology for technology's sake."

Skeptics about the ability of the Internet to tap into a whole new wave of interest in a veteran band need only look at the successful online promotions Virgin Records staged for the Rolling Stones, among others. But the medium's great equalizing ability is still best demonstrated with developing acts. "The Internet is great for any act that's been around for any amount of time, but it is critically important for new artists," says Peter Anton, associate partner and executive producer at USWeb L.A., which has helped companies ranging from Sony Music and its affiliate labels to Capitol to Mercury design their sites. "It's incredible to be able to get a name and music up on the Web and leave the playing field."

Epic adopted a strong Internet strategy for alternative act Korn that included weekly live Internet-only shows, dubbed "Korn TV," which were filmed in the studio. Capitol made recording its first album, and a live online "album completion party." The label is now doing a similar cam-

demographic information back from consumers quickly and inexpensively. PolyGram holds roughly eight contests per week on its Web site and asks those who enter to supply such information as how many records they buy per month, their income levels and current favorite records, says Cory Llewellyn, online marketing manager for PolyGram Group Distribution's new-media technologies division. "In most cases, if you want that kind of demographic information, you hire a marketing company. Now we can just set it up for a couple hundred dollars and take that information and stick it in a database for future marketing campaigns," Llewellyn says. "If you make a really great Web page and people see it and then leave, you've only done a quarter of the job. Getting the job done completely is saying, 'Here are they, they have an affinity with the artist, so let's get some information from them and keep in touch with them.'"

Capitol has amassed a stable of more than 4,000 people who participate in online focus groups for selected developing acts, according to Bechtel. "We send out records and ask which songs they like, what ad campaign we should do, what the image of the artist should be," she says.

Sony Music, too, established an online information panel of fans who test-drive new music, new technologies and new promotions. "The online panel is one of those things

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in spite of continuing controversy over webcasting licensing fees. Internet broadcasting is booming thanks to improvements in streaming technology and programming choices, as well as new-found support from investors and larger companies.

And, while many are still learning lessons that they hope to apply in a broadband environment, 1999 has already witnessed several significant announcements in the streaming space, not the least of which are the bow of RealNetwork's RealSystem G2 and the official launch of Imagine Radio. Also impressive, Broadcast.com, formerly Audionet, filed for a \$35 million initial public offering with the Securities & Exchange Commission (SEC). To put that figure in perspective, N2K, Inc., which in addition to running popular online retail site Music Blvd., owns label N2K Encoded Music and operates several other music-related sites, filed a \$40 million IPO less than a year ago.

Should the Broadcast.com offering be well-received, it could benefit others in the same space.

TAKING NOTICE

"The fact that we see companies such as Broadcast.com and Imagine Radio building and evolving their business models around this platform says a lot about the advancement of the technology," says Greg Tapper, analyst for the data-information group at Cambridge, Mass.-based Giga Information Group. "The whole area is being taken much more seriously."

Even the previously hesitant MTV is getting into the game with the launch of new streamed programs such as "AMP Online" (Billboard, June 20). The network also will pull from its live-performance archives to create a new MTV Online channel. With 17 years of programming taken from such shows as its "Unplugged" series and "MTV Jams," not to mention its various seasonal features, the network has a wealth of content to choose from.

According to MTV senior VP of programming entertainment, the program, which is tentatively set to bow in September, will provide on-demand performances on a jukebox model. "We think the quality still doesn't fit time frame in which users can access various live clips."

"We definitely feel that [streaming] has evolved," says Farber. "The quality of the quality still doesn't fit time frame in which users can access various live clips."

Meanwhile, major player Disney was rumored to be starting its own

music webcast at press time and RealNetworks, after dabbling with some of its own channels, is announcing the launch of Rolling Stone Radio with partners the Rolling Stone Network at Plug-In.

Webcasters are finding ways to leverage their strengths and entice advertisers and partners. As Scott Epstein, the VP of marketing for proponent 72-channel webcast site TheDJ.com points out, the time people linger on broadcast sites—or time spent listening (TSL), as it might be called in the off-line



MTV's Farber

world—is the envy of the Internet. TheDJ.com boasts that an average user stays around two hours.

Links to online retailers and other entities from these sites have become understandably valuable.

Taking that logic to the extreme, Navarre's webcast interest, Netradio (www.netradio.net) launched its own cooperative retail site, www.epicnet.com (Billboard, June 20).

In fact, some webcasters have not other option but to keep looking for creative ways to adjust their profit-making strategies.

"There are cheaper ways of delivering banner advertising than paying for the bandwidth required to support a broadcast application," says SonicNet president/editor in chief Nicholas Butterworth, who also oversees the company's Levi's-sponsored online video channel Streamland. "A lot of people feel

audio and video spots are the best broadcast, but we're cautious about betting too hard on that."

Butterworth's next project aims to enable users at another TCI Music property, www.betdot.com, to select and pay for videos they wish to view on the Box.

CHOICE & CONTROL

While many well-funded, major-name companies are making a big splash in webcasting, there are still many ambitious, inventive sites using the online music arena to carve a programming niche and/or subvert the traditional broadcast model.

Worldwide-Radio.com, for exam-

ple, serves as an inexpensive means for artists to broadcast and sell their music online.

Others, such as 88biphop.com, are developing loyal audiences through talk and music programming targeted to specific uses. "We're based around the culture, so we want to entertain as well as educate," says the site's executive producer Mark Korne. "Anyone can stream a song, but we're creating our own niche."

Though Internet programmers have yet to threaten traditional



Imagine Radio's Portus

broadcasters, one of the greatest advantages webcasters hold is their ability to immediately factor in input from listeners to adjust programming.

Built into the Imagine Radio player is a feature that customizes individual playlists to the tastes of each user based on their past song ratings. TheDJ.com also invites listeners to vote on songs, but takes a broader approach by using the information to adjust the programming heard by all users tuning into a channel.

"People are angry with regular radio," says Epstein. "It's not a satisfying experience. There are too many interruptions and not enough choice or control."

While online broadcasting continues to thrive, it still sparks debate in the music industry among labels and retailers concerned that on-demand programming will increasingly cannibalize record sales, and traditional broadcasters who eye the webcasters' growth with a wary eye.

"There are still problems with channels that are dedicated to only one artist or various others that are perisodically close to [offering] songs on demand," says Epstein. "But we're totally pure and kosher. The only challenge now is helping the record companies understand we're providing them a great way to sell records."

Imagine Radio naming director Brad Porteus concurs. Similar to Epstein's experience, he has found many labels hesitant to finance the station with product, especially where it means they will need music that spans multiple genres.

"I can appreciate that it's hard to determine who is legitimate and who is not, but at a certain point, [the labels] will come around," says Porteus. "They'll be begging us to play their artists." ■

LABELS ONLINE

Continued from page 26

that is total gravy to our Internet site. We sporadically throw questions out to the panel and test the development of new sites to see if there are any bugs," says Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music. The company also is experimenting with different ways to give something back to fans. This summer, Sony is hosting the "Demolition Derby," an online battle of the bands that is soliciting con-

has amassed close to 1 million names on its various databases, according to Ehrlich, and several of its labels create E-mail lists for each of their artists, to which they send information on tour dates, new album and video releases, and other materials such as artist diaries. "E-mail is a real immediate, low-cost way to spread the word about an artist. It's the street marketing of the 21st century," Epic's Foreman says.

E-mail notifications of various on- and off-line promotions are really picking up at Warner Bros. Records, says Todd Steinman, director of online and new media at the label. "We are taking e-mail lists we've solicited for a particular artist and are really utilizing them to inform consumers about particular

releases and events, and we are finding a large response because we are directly targeting them," Steinman says. Warner Bros. just completed an online promotion for Soul Coughing in which fans submitted artwork and the winning selection will grace the cover of the band's upcoming 7-inch single.

Steinman says Warner Bros. is now trying to get more demographic information back from fans. "We haven't had the resources to utilize that information before, so it has not been worth gathering in the past," he says. "The E-mail address is the most important part of the marketing process because it is free and easy to maintain."

PolyGram, too, sends E-mail messages to fans but is cautious not to overindulge in the medium, accord-

ing to Llewellyn. "We don't send messages every week like some other labels," he says. "I would rather do something more targeted. We have learned that you have to be really careful not to overuse your database."

UNOFFICIAL SITES

While label sites continue to grow in breadth and depth, artist sites maintained by fans are proliferating, often with the help of the labels. Several record companies host or provide links to fan sites, and with the exception of a few red-flag copyright infringement cases, such as last year's Oasis debacle, the official and unofficial sites are peacefully coexisting. "The Web breeds not necessarily an official site that is the final word on artist infor-

mation," says John Mefford, executive producer at USWeb. "It's difficult for the labels to build a true official site because they are working on so many sites at one time. The fan sites are sometimes the cooler sites out there because they are dedicating all their work to one site."

"A lot of our artists feel very passionate about their fan sites and, in some cases, want to have links to them. If the sites are within the boundaries of what they can use, it is not a problem for us," says Llewellyn. "The real hot button for us is full-song downloads. We are all trying to build communities, and it would be a good thing to have a productive relationship with those sites, as long as they are not stealing our copyrights." ■



Web sites, from the top: Big Juice, Pepsi Republic and Twang This!

tributions from unsigned acts it will rotate on its site. The grand-prize winner will receive a recording contract from one of the Sony labels.

As with any promotion, the bottom line for labels' efforts in cyberspace remains their ability to sell more music. "We've had to completely rethink what our relationship is to the consumer," says PolyGram's Llewellyn. "Our company has always been a strong field-marketing company, where it is all about getting out to the people and getting the product in front of them. Because the Web allows direct access to the consumer, it gives you an undiluted response about whether or not your record has legs, and it gives you ideas about some things you might have missed."

One way Sony Music is connecting with off-line retailers is through its online feature the Independent Retail Directory (IRD). Visitors to the site can click on a map of the U.S. and discover specific independent stores in each metro area that are staging a promotion for a selected Sony artist, which might include bonus material with the purchase of an album or a deep discount.

YOU'VE GOT MAIL

With the maze of Web sites growing more cumbersome by the day, music companies increasingly are pushing information to fans' E-mail boxes rather than waiting for them to find it on the Web. Sony Music

24 HOUR Continuous Hits.

Now you can sell, promote, and distribute CD-quality music around the clock—and over the Internet—thanks to Liquid Audio. We make the tools that make it possible to distribute copyright-protected audio right from your web site. So you can turn the hits you get on your site into major hit makers. Sound too good to be true? Visit our web site to see—and hear—for yourself those who are already making the hits by getting the hits.



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PIRACY

CYBER SELLING

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K-tel declined to comment.

SURVIVAL OF THE FITTEST

Olin, like others, believes there will be a shakeout in online music retail. "There'll be a battle among the non-first-tier stores. Given time, the market will support three or four brands."

The newest member of the online music club at press time was Amazon.com, the big Internet book-



store in Internet merchandising. At press time, it had 2.26 million book-customer accounts, which could be used to promote music.

Amazon.com offers 30% off best-selling titles, which Ayre says is an "everyday discount. It adds a Price won't be the reason [consumers] will shop somewhere else." The shipping charge is \$2.95 a CD plus 95 cents for each additional title, similar to other companies.

Some observers fear frequent price wars are inevitable with so many players in the market.

Such acts as the Rolling Stones, Ozzy Osbourne and the Beastie Boys have their own stores on Artist Direct's site, through which are sold concert tickets, collectibles, T-shirts and music.

seller. The music store launched on June 1 with more than 125,000 CD titles. No cassettes, vinyl or classical music were available on opening day.

Rick Ayre, VP and executive editor of Amazon.com, says that classical music is hard to index, and at press time the company was working on its own system of searching and indexing titles and planned to roll out the genre "soon."

Although Amazon.com is a late-comer to music-selling, its executives believe it has a good chance of succeeding because of its two-year experi-

ence in Internet merchandising. At press time, it had 2.26 million book-customer accounts, which could be used to promote music.

Mike Farrace, VP of publishing and direct-to-consumer for Tower Records, says of the budding, "We don't want to do that. We want to have a responsible business plan. We're not in a market-share-grabbing mode."

CDNOW's Olin does not see the kind of lower-than-cost price battles on the Internet that occurred at traditional retail. He says online pricing is already "very aggressive" and that the publicly owned companies now coming online "serve the same markets we do."

Many in the business now believe that music retail alone is not enough to sustain and grow a big Internet business. Diversification is the key.

That is the business model of N2K, the public company that owns online store Music Boulevard. Jim Coane, N2K's president/COO, says that about 10% of revenue comes from advertising, 15% from the proprietary label N2K Encoded Music and 75% from the sale of music and related merchandise.

GETTING PERSONAL

Coane believes an important trend in online retailing is personalized services, based on consumer preferences.

One of the fastest-growing music businesses on the Internet is the creation of customized CDs for consumers. Companies like N2K select titles from labels, visitors to the Web sites select the titles they want, which are packaged and shipped to their homes.

CDNOW recently acquired SuperSonic BOOM, a custom-compilation CD manufacturer. Although the tracks are mostly from independent labels at this point, Olin says, "We didn't want to wait until Madonna and Pearl Jam were available to make a real successful product. Custom compilation makes online retailing even more compelling. It's yet another way to increase the amount of music people buy."

Julie MacKinnon, COO and one of the founders of SuperSonic BOOM, said at press time that the company had licensed 60,000 tracks, of which 12,000 were then available for sale.

CDNOW's Olin says, "We're in discussion" with custom compilation firms but added, "The consumer wants good selection, and the well-known music and artists are not the only ones."

Tower was also getting into the custom-compilation business, cutting a deal with Custom CD.

In addition to compilations, some online music merchants are selling music-related merchandise. One company, Artist Direct, specializes in licensed merchandise and also has branched out into selling CDs. Mark Geiger, co-founder and co-CEO of Artist Direct, says more than 200,000 titles are available on its site.

But the main business of Artist Direct is "branding the artists," Geiger says. Such acts as the Rolling Stones, Ozzy Osbourne and the Beastie Boys have their own stores on the Internet's site, through which are sold concert tickets, collectibles, T-shirts and music. "We build, operate, manage and fulfill the sites on behalf of the artists," he explains.

FORGING PARTNERSHIPS

For most online companies, expanding the business requires the formation of alliances with other online companies, especially the so-called portals to Internet use, like Yahoo.

N2K, which has many such affiliations, is now "moving toward destination sites," says Coane. He cites iVillage, a network of sites geared toward women and families. Another is iTekester, which links Music Boulevard access to the ticketing company's 30-million-customer database.

CDNOW has formed alliances with Internet search companies like Yahoo and Lycos and community sites like Tripod and GeoCities.

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The Lowdown On Downloading

Digital Distribution More Likely To Increase Artist Awareness Than To Hinder Sales Or Copyrights

BY DOUG REECE

I'm not in "Medallazland" anymore, Toto.

Spanned from that Duran Duran album cut "Electric Barbarella" via Liquid Audio last September was greeted with as many questions from labels and retailers as it was with cheers from the new-technology sector. Now, however, it appears that many of the concerns surrounding the technology are being addressed.

To list just some of the big-name artists who have embraced digital download over the past several months either as a means of selling—or, more often, promoting—their music, we need only look to the likes of Minds, Chemical Brothers, Wu Tang Clan, Verne Pipe, David Bowie, Bonnie Raitt, Juan Jett, Brian Wilson, Santana, Sara McLachlan and Sammy Hagar.

"The Duran Duran deal with Capitol was talked about quite a bit, whether that was positive or negative," says Liquid Audio VP of marketing Scott Burnett.

"People were able to get their first glimpse of digital download, and that event showed that this was no longer something around the corner or only written about in *Popular Science*. The fans embraced it, and it really opened a dialogue in the industry."

In addition to improved participation by labels, Burnett cites growth in the general online sales and the launch of new broadband networks as reasons for optimism.

USER-FRIENDLY PROGRAMS

Spring recently announced plans for its Integrated On Demand Network, or ION, which is expected to allow Internet connections 100 times faster than 56k modems, even while customers are sending faxes or having phone conversations on the same line.

Larry Miller, COO of a2b Music, AT&T's digital distribution arm, is equally bullish. In an effort to make the digital-download process less intimidating and more user-friendly, a2b has begun launching programs that include a bundled CD-ROM that offers the a2b player in addition to enhanced content. The company also makes targeted E-mail music messages that instantly play a snippet from an artist and provide release data and a link to artist or retail pages when the message is opened. Similarly, Liquid Audio, a2b has adjusted its player to be compatible with RealAudio streaming.

The industry has a much better understanding of the technology landscape than it did even six months ago, and that certainly makes our job easier," Miller says.

"As we work with more people and are able to demonstrate measurable results, there has been far more support—even for the discussion of digital distribution—than there was eight or nine months ago."

"We're working with people like Tower, Transworld, Camelot, N2K and TVT. There is the sense that it's

"There is the sense that it's a way to do responsible promotions around specific artists and releases that actually send people through the turnstile, whether it is an actual or virtual turnstile."

—Larry Miller, a2b Music

a way to do responsible promotions around specific artists and releases that actually send people through the turnstile, whether it is an actual or virtual turnstile."

For its promotion of Tori Amos, a2b allowed users to download a free, exclusive first listen of the artist only after they pre-ordered the CD from Tower Records.

Many of Liquid Audio's recent artist promotions have not only tied in retailers but have involved the artists with presale time periods. Its June promotion for the MCA collection "The Jimi Hendrix Experience" gave BBC Sesame

let users download album cut "Love Or Confusion" for a 14-day trial download and offered a link to Music Boulevard.

A LONG WAY TO GO

Still, as Jupiter Communications senior analyst Mark Mooradian cautions, the number of digital transactions are still insignificant in the scope of overall record sales.

"It's baby steps," says Mooradian. "The critical question to ask is: 'What majors going to get on board?' The answer is yes; the question is when. In the meantime, a lot of people are dipping their toes in the water."

When polling major record labels about the touchy subject, it often seems that there are some slightly cold feet attached to those toes. In fact, very few are even willing to discuss the future prospects of digital distribution.

Those who are, such as MCA VP of strategic marketing Lisa Lewis, insist the labels are exercising caution in light of an unpredictable and shifting market. "People sit and ponder and deliberate and make educated guesses every day about the future of the music industry, but it is so premature to make any [predictions] on the digital-distribution side," says Lewis. "Basically, the industry is keeping up with the times and the way consumers are going to want their entertainment delivered to them in the future. Who knows how that will change?"

"We are not in the business of digital download or digital distribution," she adds. "We're in the business."

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Digital Television Network, Inc. is accepting offers on the following entertainment and gaming domain names:

DIGITALBASEBALL.COM
DIGITALBASKETBALL.COM
DIGITALBROADCASTING.NET
DIGITALCASTING.NET
DIGITALCLASSICAL.COM
DIGITALCOUNTRY.COM
DIGITALFOOTBALL.COM
DIGITALGOLF.COURSE.COM
DIGITALHEART.COM
DIGITALHOCKEY.COM
DIGITALJAZZ.NET
DIGITALROCK.NET
DIGITALSOCCER.COM
DIGITALSOUL.COM
DIGITALSPORTSRADIO.COM
DIGITALSPORTSTV.COM
DIGITALWATERHEATNETWORK.COM

DIGITALTVDOINER.COM
DIGITALTVWEATHER.COM
DIGITALWATERHEAT.NET
DIVEBOMBER.COM
FIREBYTE.COM
FUNNELCLOUD.COM
LUNARLANDER.COM
MACH-MACHINE.COM
METEORLIGHT.COM
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Plug.In '98 Schedule Of Events

(All information accurate at press time)

Jupiter Communications joins again with the Intel New York Music Festival to present the third annual New Music Meets New Technology Conference and Expo, titled Plug.In '98. This distinguished industry forum spans two days and attracts top-level executives both as speakers and as attendees. More than 500 attendees, over 40 exhibitors and key press are expected to return for the industry event, covering such topics such as digital distribution, online CD retailing, music-oriented online content, intellectual property, progressive label strategies, cross-promotion and webcasting.

WEDNESDAY, JULY 15

9:00 a.m. Opening Remarks
Gene DeRose, Chairman & CEO, Jupiter Communications

9:10 a.m. JupiterView: The Digital Distribution Model
Mark Mooradian, Group Director, Content, Jupiter Communications

9:30 a.m. Morning Keynote
John Sykes, President, VH-1

10:00 a.m. New Music Meets New Technology
Don Rose, President, Polydisc
Tom McPartland, President & CEO, TCI Music
John Sykes, President, VH-1

Hilary Rosen, CEO, RIAA (Recording Industry Association Of America)
Kevin Conroy, SVP, Marketing, BMG
Entertainment N. America
Gene DeRose, Chairman & CEO, Jupiter Communications

11:00 a.m. Refreshment Break

11:30 a.m. Getting The Bands To The Fan: Selling CDs Online Roundtable

Jason Glim, President, C2row
Larry Rosen, Chairman & CEO, N2K
Rick Hunt, VP, Electronic Media, Columbia House
Koslin Lieb, Executive Director, Newbury Comics Interactive
Mike Farrace, VP, Tower Records
Jim McDermott, VP, New Business Technologies, PolyGram
Nicole Vandenberg, Group Director, Jupiter Communications

12:30 p.m. Luncheon

2:00 p.m. Afternoon Keynote
Robert Glaser, Chairman & CEO, RealNetworks

2:30 p.m. Streaming Media & Screaming Fans: The Potential Of Webcasts
Josh Harris, President & CEO, Pasoco
Nikie Slight, Executive Producer, Atlantic Records
David Wicks, VP, New Media, Cablevision "Total Music Network"

Daniel V. Adam, Group PGM - NetShow, Microsoft
Michael Dorf, President & CEO, KnetMedia, and Co-Executive Producer, Intel NY Music Festival
Patrick Keane, Analyst, Consumer Content, Jupiter Communications

3:30 p.m. Refreshment Break

4:30 p.m. Tools That Make Music: Technology Showcase

Larry Miller, Chief Operating Officer, A2B Music, AT&T
Thomas Dolby Robertson, CEO, Headspace
Abby Galuten, VP, Interactive Programming, MCA
Wendy Halper, Director, Online Music, Intel
Regina Joseph, Senior Analyst, Consumer Content, Jupiter Communications

5:30 p.m. Artist Spotlight

Thomas Dolby Robertson

THURSDAY, JULY 16

9:15 a.m. Morning Keynote
Keith Clinkscales, President & CEO, Vibe Publishing

9:45 a.m. JupiterView: The Label In Year 2005
Regina Joseph, Senior Analyst, Content, Jupiter Communications

10:00 a.m. The Billboard Roundtable: The Label & The Internet
Jim Caparo, President & CEO, Polygram Group Distribution
Steve Duck, CEO, Platinum Entertainment

PLUG.IN



Larry Jacobson, General Manager, Giant Records
Ron Shapiro, Executive VP and GM, Atlantic Records
Ken Schlager, Editorial Director, Billboard Online

10:45 a.m. Refreshment Break

11:15 a.m. Creating The Buzz: The Role Of Web-Based Music Content

Nicolas Buttenworth, CEO, Sonirect
John Morgan, VP, Billboard Online
Marc Cuban, President & CEO, Audionet
Matt Farber, SVP, Online Services, MTV
David Goldberg, CEO, Launch
Jany Mickelson, Chairman, JamWrapping Stone Network
Mark Mooradian, Group Director, Consumer Content, Jupiter Communications

12:30 p.m. Luncheon

2:00 p.m. The Advertising-Supported Future: Radio Stations & The Net
John Quasby, Director, New Media, Virgin Radio
George Sossion, SVP, Radio

Operations, Clear Channel Communications
Brad Porteus, Managing Director, Imagine Radio
Dave Samuel, Founder, CEO and Chairman, TheDJ.com
Regina Joseph, Senior Analyst, Consumer Content, Jupiter Communications

3:45 p.m. Refreshment Break

4:15 p.m. The New Model: Business & Legal Issues Confronting The Net

Marc Gieger, Co-Founder, Artist Direct
David Neupert, Director, Marketing & New Media, Maverick Records
Gerard Kearby, CEO, Liquid Audio
Marc Morgenstern, Senior VP, New Media, ASCAP
Richard Conlon, VP, Marketing & Business Development, BMI
Andrew Rausig, Co-Executive Producer, Intel NY New Music Festival
Mark Mooradian, Group Director, Consumer Content, Jupiter Communications

5:15 p.m. Conference Concludes

Tuning your German business into the future...



PLUG IN



CYBER SELLING

Continued from page 28

Forming these alliances means having to sell a lot of records, though.
"Internet media are so expensive,"

says Tower's Farrace. "You can't make a profit spending \$7 million to \$9 million for a search engine."

Another key element of online selling is the fulfillment of customers' orders. Most of the market, including

CDnow and N2K, is fulfilled by one-stop Valley Record Distributors.

But Amazon.com does it differently, fulfilling orders itself from warehouses in Seattle and Delaware. It buys product directly from the record companies but fills in overnight orders from Valley.

International expansion is also on the front burner for the online merchants. N2K has affiliates throughout Europe and is rolling out operations in Japan over the next two years. CDnow has deals with search-engine companies in Europe and is opening a distribution center on the continent to provide local product to that market.

PUTTING LABELS ON IT

So far, the online retailers don't see their suppliers—the record compa-

nies—becoming serious competitors in selling music directly to consumers. But record companies all have their own online sites, and some are selling all their hits and much of their catalogs.

At Sony Music's site, for instance, most titles are available but at prices that are generally higher than traditional retail, especially when shipping charges are added.

BMG has been promoting its genre-specific sites—bugjuice.com (rock/alternative), peepx.com (hip-hop/R&B) and twangthis.com (country)—and launched its first corporate advertising program for them.

Traditional direct marketers have also gotten into the online market. K-tel made a name for itself selling music compilations and other product through television advertising.

And the big record clubs are now in the business. Columbia House, the record club owned by Sony Music and Warner Music, rolled out the online store Total E this year. Rick Hunt, VP of electronic media for Columbia House, says Total E offers 160,000 music and 40,000 video titles. At press time, he said it would be adding audiobooks, DVD, CD-ROMs and merchandise.

Most merchants say that digital delivery of music into consumers' computers to make their own CDs is not a significant part of the online world yet. Some labels have offered downloaded tracks as promotions for new albums, but they take on brick-and-mortar retailers and online merchants as partners. N2K allows consumers to download music it owns the rights to.

Although it is a small market at present, retailers, as well as labels, are concerned about what it may become. As Tower's Farrace says, "Once you let the big dog off the leash, he's gonna find the hole in the fence." ■

DOWNLOADING

Continued from page 28

ness of selling CDs and cassettes and vinyl and whatever else consumers can find at retail. However, we do use the Internet to promote our artists and to let consumers access information about our artists."

The major labels' international partners, who feel their efforts are being undermined by offshore Internet promotions, have also felt their share of sturm-and-drag over the issue.

Many majors are still questioning the security of digital-distribution transactions.

INDEPENDENT SPIRIT

Their indie counterparts, on the other hand, have shown a general acceptance that copyright and piracy issues have been settled, and some are beginning to take a posture that would have been unheard of in the recent past.

Citing frustration with an inefficient and cluttered distribution model, Minneapolis-based indie Twin/Tone announced earlier this year that the label, with the exception of its catalog albums, would cease pressing CDs for traditional distribution.

Twin/Tone managing director Paul Stark says the label is focusing on digital distribution through its partnership with Liquid Audio. New signings are now encouraged to press their own CDs, which the label purchases on consignment and distributes on a request-only basis. The label is also continuing its mail-order practice.

Other indies, such as the Knitting Factory and Birdland, have embraced digital download as a way to supplement their traditional business.

"The Web holds the most potential to offer change," says Stark. "People are going into retail stores, and they don't have any chance of making it through the junk and clutter. Salespeople won't help you, and there's no guide or kiosk that will help you to the extent that you would be happy with. The Internet can."

In two years, we'll be doing more business off of the Internet than we can in the retail space, and I think two years is conservative," he adds. ■

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 The logo for 'mod' is rendered in a bold, italicized, lowercase sans-serif font. The letters are white with a thick black outline and a subtle drop shadow, giving them a three-dimensional appearance. They are set against a bright yellow, horizontally-oriented oval background.

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mod is a new web service enabling German consumers to purchase and download musical

content over the country's high-speed ISDN network. Any owner of German marketing rights can benefit from this

new distribution channel and many record companies are already in on the action. Low costs and secure payments mean it has never been easier to reach out to a high-spending target audience. Now that Deutsche Telekom has committed itself to building mod into an important distribution platform

for high-quality online music in Germany, the time is right for you to secure your place in this exciting market of the future and

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If you like what you see and hear, tell your German distributor or contact Steffen Böhm (phone: +49-651-130-2581, fax: +49-651-130-2585, e-mail: steffen.boehm@t-online.de).

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Seven Miles High. New *Crave/Sony* R&B quartet 7 Mile—best known for its hit single "Do Your Thing"—performed in May for BET's "Planet Groove," hosted by Mariah Carey. Shown after the taping, from left, are 7 Mile's Glynis Martin, Luther Jackson, and Deon Lucas; Carey; Crave president Rick Biocaglia; and 7 Mile's Seanteez Robinson.

Nicole Strikes When Single Is 'Hot'

18-Year-Old Vocalist Is Debut Act On Elliott's Gold Mind

BY DAVID NATHAN

LOS ANGELES—Nicole, the first artist on the Gold Mind Inc. label owned by double-platinum rapper/producer/songwriter Missy "Misdemeanor" Elliott, has had an immediate radio and sales response to her debut single, "Make It Hot."

If reaction to the single is any indication as to how the 18-year-old vocalist will fare as a career artist, "Make It Hot," her debut album, set for an Aug. 25 release in the U.S. and internationally, could propel her to superstar status.

Named after the vocalist's Timbaland-produced current hit, the 17-track album was produced by Elliott (who is featured on three tracks), Dent, Smokey (for Playa Productions), Big Baby & Suga Mike (for Flavahood Productions), and Brian Morgan.

Nicole, who co-wrote three cuts with Elliott, says the material on the album "is all from my point of view. I'm singing from experience about relationships I've been in, my whole vibe as a teenager."

Elliott says she picked the California-born, Virginia-raised singer to debut her label (which is distributed through EastWest/Elektra Entertainment Group) "because she was different from a lot of the other artists presented to me. She's a positive role model who has a lot to offer other teens."

Nicole's cousin introduced her to the multitasked Elektra artist three years ago. The single "Make It Hot" (featuring Elliott and Mocha) was released commercially in the U.S. June 9, debuted at No. 7 on the Hot R&B Singles chart in the June 27 issue, and is No. 4 in this issue. At press time, plans for international release of the single had not yet been made. An accompanying video (featuring cameos by Elliott, Mocha, Timbaland, Aaliyah, Playa, and Ginuwine) debuted on the Box and BET May 29. The clip, directed by Chris Erskine, was picked up by MTV June 2.

The single "Make It Hot" was released July 6 in Germany, while the videoclip is being played on MTV Central and Germany's Viva 2 channel. According to Dorothy Rinaldi, director of marketing for EastWest

International, the single is a major global priority, with releases due in the U.K., Sweden, the Netherlands, Denmark, Switzerland, and Canada through Aug. 4.

According to Michelle Murray, senior director of marketing at Elektra Entertainment (U.S.), the single received out-of-the-box airplay and sales: "We got a lot of early support from urban and crossover radio, and once it shipped, the response was overwhelming."

Michelle Santoso, PD of KKBT-FM Los Angeles, says, "We added it right away on the strength of Missy's skills as a formidable A&R person and hit machine here. We've had a healthy listener response to the record, and when Nicole came by the station, I saw she was a lot younger and hipper than I thought."

James Alexander, PD at WCHB-FM Detroit, reports that "Make It Hot" is "doing very well for us."

'She's a positive role model who has a lot to offer other teens'

listener response among the 18-34 demo."

STRONG SETUP

Vinnie Biglia, Trans World Entertainment's merchandise manager for music, says the single "is really setting us up well for the album. It's been our No. 1 best-selling single, and we sold over 37,000 units in the first three weeks. It's spreading through the Northeast across to the Midwest and the Carolinas."

Murray says the album will be the subject of a major company-wide campaign. "On initial orders only, the CD will ship with a limited-edition bonus disc that will feature new music from Missy, Yo, Chi, the Flipmode Squad, and tracks from the 'Why Do Fools Fall In Love' soundtrack by Van Veuve and Coke of SWV, with a recommended list price of \$17.99. We want to call immediate attention to the album, which is a special priority for our street team, our

(Continued on next page)

O'Jays Find Close Musical Kinship With Cousin; Robinson To Go Solo On Left Side

DRU GOES 'DUTCH': Dru Hill understands the benefits of working with a good producer, particularly when creativity and solid work ethics rule.

According to Nokio, a member of the quartet, working with Los Angeles producer Rick "Dutch" Cousin "was one of the best things" that could have happened for the act's sophomore set, "Enter The Dru," which will be released next year. "We instantly clicked," the

singer says.

Cousin, who signed a worldwide publishing deal with Sony/ATV Music Publishing in June, agreed that the pairing was amicable. "Working with the group was like a dream come true. Everything has really been easy, no inhibitions; it's like we were all waiting to work with each other," he says.

Cousin says that he has worked with such artists as Ice Cube, Montell Jordan, Az Yet, Shaquille O'Neal, Ricky Jones, and Alimurthi.

Jody Graham Duniter, executive VP of Sony/ATV Music Publishing, says Cousin is one of the most versatile and talented writer/producers working today. "He has a street sensibility and dead-on musical instincts, and he consistently captures great performances from the wide range of artists he works with," she says.

The producer is working with Richie Rich and SWV's Coke on the Def Jam soundtrack to "Rush Hour," starring Chris Tucker and Jackie Chan. Cousin also produced Jordan's remix of "Let's Ride," featuring Shaunta, for the "Dr. Dolittle" soundtrack.

Being a good producer, says Cousin, has everything to do with bringing originality and live instrumentation back to music. "My approach is very broad, whatever it takes to make a good song, whether it's country, rap, or R&B. As a fan of all types of music, I give them the same amount of energy. It plays a pivotal part in this game for me," he says. Cousin is a self-taught musician who plays piano, bass guitar, and trumpet.

The producer also owns Westside Entertainment Group and the Dutch Factory, a production subsidiary.

Nokio, who is also a producer and songwriter, says he plans to keep all three of his interests separate. "Up to this point, me being a producer in the public eye has been secondary," he says. He expects that the new pro-

ject will solidify the group as both artists and producers. "The new Dru Hill album will show growth," he says. "When we wrote the first album, we were just beginning; it was the first time we were in the studio writing on a professional level. We have always written about love and life, but now we are at a different time in our lives; we have grown up, and our music will reflect that. Our sound on this one is the same, but we did not go into the studio trying to make a better album than our first. Our songs won't be like another 'In My Bed'; that would have stifled our creativity."

Others who worked on the project include Guy Roche, Warren Campbell, Kenneth "Babyface" Edmonds, Damon Thomas, Darryl Simmons, and Diane Warren.

At present, the group isn't touring, but Nokio says it is scheduled to perform in late July in South Africa for Nelson Mandela.

DAWN'S DOINGS: Dawn Robinson, the 21-year-old Van Vogue member, has recorded a cover of Aretha Franklin's "Rock Steady" for the "Dr. Dolittle" soundtrack. Robinson plans to release a new album on her own label, Left Side Entertainment, which will be her first solo set since leaving En Vogue. Robinson says that although the label has not yet been picked up by a distributor, "they are looking at all options. We have had some distribution offers, but we won't just take anything."

The new album, which at press time had no title, will be set up by a single that Robinson expects to be released in Europe in August. The album, she says, is slated to drop in January. Additional setup for the single, she says, consists of a small international promotional tour.

Producers Jake & the Phatman of Break a Dawn Records is working on the album. Kenny Ski of the duo Christian Co-wrote two tracks on the album. Robinson says that she has found being solo "scary." "I was with En Vogue for nine years. I had to think back to when I was solo before joining the group. I was still one person trying to get into the business. I still have the support of family and friends and myself. I still have my talent; what the world has heard of me [so far] is just a taste. There will be a lot more that I'm giving. I've found my place," she says.

About four months ago, the singer says, she was released from Dr. Dre's Aftermath Entertainment.

(Continued on next page)



COUSIN

**The
Rhythm
and the
Blues**

by Anita M. Samuels



NICOLE



Golden Lady. Pat LaBelle and MCA Records execs celebrated the certified-gold status of her current set, "Flame," after the taping of her upcoming live set, "Pat! Live," in New York. Pictured backstage, from left, are Marilyn Batcher, national director of marketing; Abby Konowitz, executive VP; LaBelle; Steve Corbin, senior VP of operations; R&B music; Jay Doberg, president; and Armstrong Edwards, LaBelle's manager.

RHYTHM SECTION

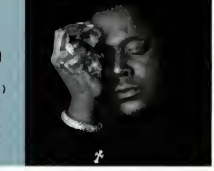
LAST WEEK	THIS WEEK	TITLE	ARTIST/IMP/IMP/IMP/IMP
3	4	ZOOM	BOY FISH/15 (C) 1991
13	2	IF I'M NOT IN LOVE	JOJO WHILDEN/15 (C) 1991
12	2	HERE WE GO	JALEA (M) 1990
14	5	MONEY BY THE TON	GO-GAT/15 MIDEASTERN MUSIC
19	6	OH MARY DON'T GO	TRINITY-TEE 5 (7) 1991
8	4	BLUMFORTH THAT'S ALL	BLUMFORTH (M) 1991
11	6	I'LL HOUSE YOU	JUNGLE MAN/15 (C) 1991
24	4	WHERE... U AT SIPPIN'	BLAC HAZE II (C) 1991
18	4	IF YOU WERE ME	THAN-HET 1700 MUSIC
17	5	HITTIN' CORRAZ	BLK STRK (M) 1991
1	1	STRICTLY BUSINESS	MARISA G (C) 1991
15	7	VERACIOUS	VERACIOUS (C) 1991

□ Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for CD single. * Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (I) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY **SoundScan®**

50	39	14	9	MCGUFF	UNIT 53/1269/1000 (19 06/15 96)	DESTINED TO BE	19
51	39	44	37	MASE A	NO RPT 7302/276/1000 (19 06/15 96)	HARLEM WORLD	1
52	45	41	20	DESTINY'S CHILD	COLUMBIA 672728 (19 06/15 96)	DESTINY'S CHILD	2
53	44	15	29	WC RHYTHM	ANTONY&DAVID (19 06/15 96)	THE SHADEST ONE	14
54	48	42	49	JOE J	AVE 416037 (11 06/15 96)	ALL THAT I AM	4
55	42	47	45	MASTER P	NO LMT 3003/293/PROBIO (19 06/15 96)	GHETTO D	1
56	NEW	1	1	N'DEA OVENAPOT	OLUCKUS WWL 270242 (19 06/15 96)	N'DEA OVENAPOT	56
57	53	56	17	KEITH WASHINGTON	SL 117446CA (19 06/15 96)	KW	27
58	55	45	49	SOUNDTRACK	UNTERENTMART 630A36C (19 06/15 96)	WOOL	8
59	47	43	13	DO OR DIE	NEIGHBORHOODWAMP-AJUT 45612099 (19 06/15 96)	HEADZ OR TAILZ	8
60	52	46	4	FOURPLAY	WARNER BROS. 469312 (19 06/15 96)		4
61	73	78	8	VARIOUS ARTISTS	PERKINS TV 5582/1000/CAJUN (19 06/15 96)	PIURE FUNK	61
62	66	59	1	GEORGE BENSON	PRP 5906 (19 06/15 96)	STANDING TOGETHER	47
63	61	67	35	JAY-Z	NO CLO-REDAISSAY AKA 3262/1000/CAJUN (19 06/15 96)	IN MY LIFETIME... VOL. 1	1
64	NEW	1	1	GANKSTA NIP	AKA-AJUT 458670/1000 (19 06/15 96)	INTERVIEW WITH A KILLA	64
65	61	—	8	MISSIONS	WORKFAM 530629 (19 06/15 96)	THE OTHER WOMAN	51
66	56	84	1	VARIOUS ARTISTS	SWOT 3003/293/PROBIO (19 06/15 96)	BOES BALLIN' 2 THE MOB BOOGIES	48
67	63	78	15	FLAYTA	RAP AKA 5306/1000/CAJUN (19 06/15 96)	CHEERS U	19
68	66	63	15	PUFF DADDY & THE FAMILY	AJUT 45672/276/1000 (19 06/15 96)	NO WAY OUT	1
69	70	66	84	MARY J. BLIGE	MCA 110657 (19 06/15 96)	SHARE MY WORLD	1
70	58	17	50	GANG STARR	HOOR THYVE 4558/1000/CAJUN (19 06/15 96)	MOMENT OF TRUTH	1
*** PACESETTER ***							
71	36	13	13	JOHNNIE TAYLOR	MAGNET 7488 (19 06/15 96)	TAYLORED TO PLEASE	1
72	84	70	34	ERYKAH BADU	REDAISSAY 3303/1000/CAJUN (19 06/15 96)	LIVE	1
73	78	66	56	THE NOTORIOUS B.I.G.	AJUT 45672/276/1000 (19 06/15 96)	LIFE AFTER DEATH	1
74	NEW	1	1	NOREAGA	PENALTY 707302/276/1000 (19 06/15 96)	N.O.R.E.	1
75	64	81	72	TRU	NO LMT 3003/293/PROBIO (19 06/15 96)	TRU 2 DA GAME	1
76	66	45	17	AZ	NOO TIEVE 5673/1000 (19 06/15 96)	PIECES OF A MAN	5
77	61	85	18	CECE WINANS	PERKINS 127638 (19 06/15 96)	EVERLASTING LOVE	35
78	59	65	15	THE 2 LIVE CREW	LA (19 06/15 96)	THE REAL ONE	9
79	61	69	35	GOODS 3 FAMA	RELATIVITY NIA 110657 (19 06/15 96)	CHIT' 2: WORLD DOMINATION	1
80	80	84	59	THEO'S PROPERTY FROM KIRK FRANKLIN'S	NO HUATION	GOO'S PROPERTY	1
81	59	58	15	VARIOUS ARTISTS	UNIVERSAL 5333 (19 06/15 96)	U-N-I VS. ALL FEATURING THE UNIVERSAL EMPKES	58
82	68	34	24	YOUNG GLEED	ALL I HAVE IN THIS WORLD... ARE... MY BALLS AND MY WORD		1
83	42	—	34	PEGGY SOTT-ADAMS	MITS BLUTH KOSMAUSKA GARD (19 06/15 96)	CONTAGIOUS	48
84	61	62	29	THE LOX	NO RPT 7302/276/1000 (19 06/15 96)	POWER, MONEY & RESPECT	1
85	63	79	41	BOYZ II MEN	MOTOWN 5308/19 (11 06/15 96/15 96)	EVOLUTION	1
86	67	24	84	WYOLF EARL FERGIE ALSTARS	WYOLF EARL PRESENTS THE GUNNIN' REALITY ALSTARS	DA HOCULAST	24
87	78	79	1	CONCENTRATION CAMP	C CLOC 3303/293/PROBIO (19 06/15 96)	DA HOCULAST	24
88	78	66	34	TIMBALAND AND MAGOO	A KAGROH/REDAISSAY 1072/1000 (19 06/15 96)	WELCOME TO OUR WORLD	1
89	80	88	86	MAKAVEI!	SLASH NEW 3003/293/PROBIO (19 06/15 96)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
90	42	17	17	SONS OF FUNK	NO LMT 3003/293/PROBIO (19 06/15 96)	THE GAME OF FUNK	16
91	88	61	15	DIZ DILLINGER	SLASH NEW 3003/293/PROBIO (19 06/15 96)	RETAIATION, RESPECT AND GET BACK	4
92	17	—	7	LONIE, RICHIE	MEQUIN 55438 (11 06/15 96/15 96)		7
93	NEW	1	1	VARIOUS ARTISTS	UNIVERSAL 5333 (19 06/15 96)	CELLBLOCK COMPLICATION II FACTORY	93
94	80	84	63	BUSTA RHYMIS	CLUSTRA 6306/1000 (19 06/15 96)	WHEN DIASSTER THINGS...	1
95	15	78	70	PUBLIC ENEMY	AVE 416037 (11 06/15 96/15 96)	HE GOT GAME SOUNDTRACK	16
96	42	42	17	KAREN CLARK-SHEARD	SLAND 53247 (19 06/15 96)	FINALLY KAREN	28
97	73	75	17	BENIEE MAN	SHOCKING NEWS 131297 (19 06/15 96)	MANY MOODS OF MOSES	35
98	NEW	1	1	KANE & ABEL	NO LMT 3003/293/PROBIO (19 06/15 96)	AM I MY BROTHERS KEEPER	58
99	76	81	19	QUEEN PEP	SL NMAN 10651 (11/06/15/96)	MY MELINDA	15
100	78	86	15	CROCA BOVAC	SLASH DUCK DOWN 3003/293/PROBIO (19 06/15 96)	THE RUDE AWAKENING	15

luther vandross,
nights in harlem



Hot R&B Airplay

Compiled from a national survey of airplay by 1,000 radio stations. Top 10 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing each station's airplay with Arbitron listener data. The data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE ARTIST (COMPANY) (C) LABEL	THIS WEEK LAST WEEK	TITLE ARTIST (COMPANY) (C) LABEL		
	** NO. 1 **	38	29	PARTY ANYTIME A PARTY JAY-Z (RCA) (RCA)	
1	11	THE BOY IS MINE MARKY B (A&M) (A&M)	39	27	NIGHTS IN HARMONY JAY-Z (RCA) (RCA)
2	18	THEY DON'T KNOW JAY-Z (RCA) (RCA)	40	30	WHAT'S GOIN' ON JAY-Z (RCA) (RCA)
3	14	STILL NOT A PLAYER BIG PUNY (A&M) (A&M)	41	31	DAYVAMEN JAY-Z (RCA) (RCA)
4	7	ANYONE THAT BOWS JAY-Z (RCA) (RCA)	42	32	NO NO NO JAY-Z (RCA) (RCA)
5	26	TOO CLOSE JAY-Z (RCA) (RCA)	43	33	I GOT THE HOOK UP JAY-Z (RCA) (RCA)
6	12	GETTO CLOSE JAY-Z (RCA) (RCA)	44	34	I LOVE YOU JAY-Z (RCA) (RCA)
7	54	BE CAREFUL JAY-Z (RCA) (RCA)	45	35	LOOKIN' AT ME JAY-Z (RCA) (RCA)
8	6	FRONTS OF NINE JAY-Z (RCA) (RCA)	46	36	WHAT YOU WANT JAY-Z (RCA) (RCA)
9	13	THE ONLY ONE FOR ME JAY-Z (RCA) (RCA)	47	37	IT'S ABOUT THAT JAY-Z (RCA) (RCA)
10	12	TO THE WORLD JAY-Z (RCA) (RCA)	48	38	WITH ME PART 2 JAY-Z (RCA) (RCA)
11	12	MY WAY JAY-Z (RCA) (RCA)	49	39	YOU MAKE ME WANNA... JAY-Z (RCA) (RCA)
12	10	MAKE IT HOT JAY-Z (RCA) (RCA)	50	38	DOOR #3 JAY-Z (RCA) (RCA)
13	17	I GET LONELY JAY-Z (RCA) (RCA)	51	35	ONE JAY-Z (RCA) (RCA)
14	17	IT'S ALL ABOUT ME JAY-Z (RCA) (RCA)	52	50	BEHIND AROUND THE WORLD JAY-Z (RCA) (RCA)
15	17	GO DEEP JAY-Z (RCA) (RCA)	53	49	POWER, POWER & RESPECT JAY-Z (RCA) (RCA)
16	17	LUXURY COMPLEX JAY-Z (RCA) (RCA)	54	49	CHEERS 2 U JAY-Z (RCA) (RCA)
17	19	MY ALL JAY-Z (RCA) (RCA)	55	64	WE WILL BACK JAY-Z (RCA) (RCA)
18	13	ALL MY LIFE JAY-Z (RCA) (RCA)	56	44	WHATCHA GONNA DO JAY-Z (RCA) (RCA)
19	10	NO GUARANTEE JAY-Z (RCA) (RCA)	57	58	WHY CAN'T I GET OUT OF MY MIND JAY-Z (RCA) (RCA)
20	21	HONOR & CARRAGE JAY-Z (RCA) (RCA)	58	47	NICE & SLOW JAY-Z (RCA) (RCA)
21	7	THINKIN' BACK JAY-Z (RCA) (RCA)	59	47	HIDE ME JAY-Z (RCA) (RCA)
22	27	THE FIRST NIGHT JAY-Z (RCA) (RCA)	60	70	HOW DO I SAY I'M SORRY JAY-Z (RCA) (RCA)
23	26	JUSTICE JAY-Z (RCA) (RCA)	61	62	DO FOR LOVE JAY-Z (RCA) (RCA)
24	34	THE TWO OF US JAY-Z (RCA) (RCA)	62	52	WHO AM I JAY-Z (RCA) (RCA)
25	31	ANYTIME JAY-Z (RCA) (RCA)	63	63	I STILL LOVE YOU JAY-Z (RCA) (RCA)
26	41	IT AIN'T MY FAULT JAY-Z (RCA) (RCA)	64	73	DESTINY JAY-Z (RCA) (RCA)
27	27	ARROGANCE JAY-Z (RCA) (RCA)	65	75	CHICKEN JAY-Z (RCA) (RCA)
28	25	WE'RE CLIMBING JAY-Z (RCA) (RCA)	66	67	DEAR VA JAY-Z (RCA) (RCA)
29	31	MY ALL JAY-Z (RCA) (RCA)	67	64	STOP BEING GREEDY JAY-Z (RCA) (RCA)
30	31	DO YOU THINK JAY-Z (RCA) (RCA)	68	58	NOBODY DOES IT BETTER JAY-Z (RCA) (RCA)
31	32	LET'S DANCE JAY-Z (RCA) (RCA)	69	71	I CAN DO THAT JAY-Z (RCA) (RCA)
32	33	LOST ONES JAY-Z (RCA) (RCA)	70	71	GET AT ME JAY-Z (RCA) (RCA)
33	32	ALL GOOD JAY-Z (RCA) (RCA)	71	68	SO INTO YOU JAY-Z (RCA) (RCA)
34	37	DOING JUSTICE JAY-Z (RCA) (RCA)	72	73	KEEP IT REAL JAY-Z (RCA) (RCA)
35	47	TAKE MY EYES OFF YOU JAY-Z (RCA) (RCA)	73	74	KEEP IT REAL JAY-Z (RCA) (RCA)
36	47	SAY IT JAY-Z (RCA) (RCA)	74	74	KEEP IT REAL JAY-Z (RCA) (RCA)

Records with the greatest weekly gains: © 1998 Billboard/BBP Communications and Soundscan, Inc.

HOT R&B RECURRENT AIRPLAY

2	1	PUT YOUR HANDS WHERE MY EYES CAN SEE BUSTA RHUMS (ELECTRA)	15	24	FEEL SO GOOD MACE (BAD BOY/IMP)
3	2	WHAT ABOUT U JAY-Z (RCA)	16	22	MACE 'EM 'TAY (HIT) MACE (BAD BOY/IMP)
4	3	A SONG FOR MAMA JAY-Z (RCA)	17	13	SWAYIN' MY WAY JAY-Z (RCA)
5	11	LOVE 2 U TIMBLAND NO WOGS (BLACKGROUND/IMP)	18	21	SUMMERHIT J. ALLEN (JAY-Z THE FRESH PRINCE LABEL)
6	5	MY BODY JAY-Z (RCA)	19	17	AM I BREASTING JAY-Z (RCA)
7	16	HOLD ON (CHANGING IS COMIN') JAY-Z (RCA)	20	23	STOMP JAY-Z (RCA)
8	6	WE'RE NOT MAKING LOVE NO MORE JAY-Z (RCA)	21	22	A DREAM JAY-Z (RCA)
9	10	EVERYTHING JAY-Z (RCA)	22	25	MY LOVE IS THE SHININ' JAY-Z (RCA)
10	12	I DON'T EVER WANT TO SEE YOU AGAIN JAY-Z (RCA)	23	10	5 STEPS JAY-Z (RCA)
11	14	NO MONEY NO PROBLEMS JAY-Z (RCA)	24	10	MY LOVE JAY-Z (RCA)
12	13	MY LOVE JAY-Z (RCA)	25	10	CAN WE JAY-Z (RCA)
13	4	HYPOCRISY JAY-Z (RCA)			

Reprints of the lyrics which have appeared on the Hot R&B Singles chart for the week of May 10 and have inspired these new songs.

Records are those which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

Hot R&B Singles Sales

Compiled from a national survey of 1,000 retail outlets. Top 10 R&B retail stores which report number of units sold to Soundscan, Inc. This data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE ARTIST (COMPANY) (C) LABEL	THIS WEEK LAST WEEK	TITLE ARTIST (COMPANY) (C) LABEL		
1	1	NO. 1	38	29	ANYWAY I'VE GOT A PART JAY-Z (RCA) (RCA)
2	2	THE BOY IS MINE MARKY B (A&M) (A&M)	39	27	NIGHTS IN HARMONY JAY-Z (RCA) (RCA)
3	3	THEY DON'T KNOW JAY-Z (RCA) (RCA)	40	30	WHAT'S GOIN' ON JAY-Z (RCA) (RCA)
4	4	ANYONE THAT BOWS JAY-Z (RCA) (RCA)	41	31	DAYVAMEN JAY-Z (RCA) (RCA)
5	5	TOO CLOSE JAY-Z (RCA) (RCA)	42	32	NO NO NO JAY-Z (RCA) (RCA)
6	6	GETTO CLOSE JAY-Z (RCA) (RCA)	43	33	I GOT THE HOOK UP JAY-Z (RCA) (RCA)
7	7	BE CAREFUL JAY-Z (RCA) (RCA)	44	34	I LOVE YOU JAY-Z (RCA) (RCA)
8	8	FRONTS OF WINE JAY-Z (RCA) (RCA)	45	35	LOOKIN' AT ME JAY-Z (RCA) (RCA)
9	9	THE ONLY ONE FOR ME JAY-Z (RCA) (RCA)	46	36	WHAT YOU WANT JAY-Z (RCA) (RCA)
10	10	TO THE WORLD JAY-Z (RCA) (RCA)	47	37	IT'S ABOUT THAT JAY-Z (RCA) (RCA)
11	11	MY WAY JAY-Z (RCA) (RCA)	48	38	WITH ME PART 2 JAY-Z (RCA) (RCA)
12	12	MAKE IT HOT JAY-Z (RCA) (RCA)	49	39	YOU MAKE ME WANNA... JAY-Z (RCA) (RCA)
13	13	I GET LONELY JAY-Z (RCA) (RCA)	50	40	DOOR #3 JAY-Z (RCA) (RCA)
14	14	IT'S ALL ABOUT ME JAY-Z (RCA) (RCA)	51	41	ONE JAY-Z (RCA) (RCA)
15	15	GO DEEP JAY-Z (RCA) (RCA)	52	42	BEHIND AROUND THE WORLD JAY-Z (RCA) (RCA)
16	16	LUXURY COMPLEX JAY-Z (RCA) (RCA)	53	43	POWER, POWER & RESPECT JAY-Z (RCA) (RCA)
17	17	MY ALL JAY-Z (RCA) (RCA)	54	44	CHEERS 2 U JAY-Z (RCA) (RCA)
18	18	ALL MY LIFE JAY-Z (RCA) (RCA)	55	45	WE WILL BACK JAY-Z (RCA) (RCA)
19	19	NO GUARANTEE JAY-Z (RCA) (RCA)	56	46	WHATCHA GONNA DO JAY-Z (RCA) (RCA)
20	20	HONOR & CARRAGE JAY-Z (RCA) (RCA)	57	47	WHY CAN'T I GET OUT OF MY MIND JAY-Z (RCA) (RCA)
21	21	THINKIN' BACK JAY-Z (RCA) (RCA)	58	48	NICE & SLOW JAY-Z (RCA) (RCA)
22	22	THE FIRST NIGHT JAY-Z (RCA) (RCA)	59	49	HIDE ME JAY-Z (RCA) (RCA)
23	23	JUSTICE JAY-Z (RCA) (RCA)	60	50	HOW DO I SAY I'M SORRY JAY-Z (RCA) (RCA)
24	24	THE TWO OF US JAY-Z (RCA) (RCA)	61	51	WE'RE BACK JAY-Z (RCA) (RCA)
25	25	ANYTIME JAY-Z (RCA) (RCA)	62	52	DO FOR LOVE JAY-Z (RCA) (RCA)
26	26	IT AIN'T MY FAULT JAY-Z (RCA) (RCA)	63	53	WHO AM I JAY-Z (RCA) (RCA)
27	27	THE GUN JAY-Z (RCA) (RCA)	64	54	I STILL LOVE YOU JAY-Z (RCA) (RCA)
28	28	ARROGANCE JAY-Z (RCA) (RCA)	65	55	DESTINY JAY-Z (RCA) (RCA)
29	29	WE'RE CLIMBING JAY-Z (RCA) (RCA)	66	56	CHICKEN JAY-Z (RCA) (RCA)
30	30	MY ALL JAY-Z (RCA) (RCA)	67	57	DEAR VA JAY-Z (RCA) (RCA)
31	31	DO YOU THINK JAY-Z (RCA) (RCA)	68	58	STOP BEING GREEDY JAY-Z (RCA) (RCA)
32	32	LET'S DANCE JAY-Z (RCA) (RCA)	69	59	NOBODY DOES IT BETTER JAY-Z (RCA) (RCA)
33	33	LOST ONES JAY-Z (RCA) (RCA)	70	60	I CAN DO THAT JAY-Z (RCA) (RCA)
34	34	ALL GOOD JAY-Z (RCA) (RCA)	71	61	GET AT ME JAY-Z (RCA) (RCA)
35	35	DOING JUSTICE JAY-Z (RCA) (RCA)	72	62	SO INTO YOU JAY-Z (RCA) (RCA)
36	36	TAKE MY EYES OFF YOU JAY-Z (RCA) (RCA)	73	63	KEEP IT REAL JAY-Z (RCA) (RCA)
37	37	SAY IT JAY-Z (RCA) (RCA)			

Records with the greatest weekly gains: © 1998 Billboard/BBP Communications and Soundscan, Inc.

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Records are those which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

Hip-Hopper Parker Unmasks Melankolic Bow

BY DYLAN SIEGLER

NEW YORK—England's Lewis Parker may enjoy science fiction, but he's firmly planted in reality when it comes to his expectations for "Masquerade And Silhouettes," his first set for the Astralwerks-distributed Melankolic Records.

"I'm not looking to come over to America and say I'm all big, because at the end of the day [Africans are] living in the home of hip-hop," says Parker. "If people want to hear what I'm doing, then that's great, but I want it to be a natural thing."

"Masquerade And Silhouettes" is a low-key collection of rhymes delivered in Parker's breathy London accent. His often hailing voice is undeniably reminiscent of Tricky ("Eyes Of Dreams" uses a familiar upright bass sample as well), but his wordy MCing and straightforward DJ style counter any further urge to lump Parker with British trip-hop, despite his Melankolic affiliation.

Throughout "Masquerade And Silhouettes," the artist retains his self-influenced lyric bent and eerie instrumental leanings, making frequent use of jangling chimes and echoey reverb. On aggressive tracks like "Song Of The Desert," Parker adopts a more traditionally American rhyme style, and his lyrics are buoyed, KRS-One, Finster & Binfady, Rakim, and the Beastie Boys, come through.

"I mostly write about walking in the sky, above all the deception



PARKER

and madness, sin and corruption, and people living double lives," explains Parker. "The lyrics are about trying to see above that, come to terms with myself, and deal with the force inside me."

Twenty-one-year-old Parker, a self-professed "Star Wars" fanatic, has been part of the underground U.K. hip-hop scene since pre-adulthood, when he began breakdancing and MCing. Moving often to and from the English cities of London, Kent, and Canterbury, Parker says his style is informed by the hip-hop attitudes he encountered in each locale.

"In Kent there was a big hip-hop movement out there, but it's not the inner city," says Parker. "It gave me another look on things; when you move with different classes, races, and cultures, you see more."

Parker is an introverted member of the hip-hop underground,

preferring to work alone and attributing his inspiration to "being able to sit down and think of things" on his own. "In Kent," he says, "I was just making the music. I wanted to make, while other people were thinking, 'I have to be doing this kind of style, that kind of style.'"

He originally started experimenting as a DJ so he would have beats to rhyme over, he says, "then I started to make my own breaks, and I realized, 'I'm a producer, I'm making beats!'"

Parker was soon intrigued by the beats he could find on vintage movie scores and "easy listening-type" records, and then he says he began "finding new ways and new ideas, resurrecting dead ones and giving them new life."

Parker cites DJ 357 from Kent, "a bitchin' DJ on the mix-tape circuit," as a turntable influence.

Parker recognizes the good fortune of catching Massive Attack's attention and signing Melankolic, which the group founded, in an unresponsive market. "In the U.K. hip-hop scene, everyone's struggling, everyone's working their hearts off in this game here, and there's no money."

Says Nick Clift, director of associated labels at Astralwerks, "People who are familiar with Massive Attack and their kind of music will be familiar with trip-hop, hip-hop, and geared toward beats and dance. Lewis Parker will connect with those people; they'll understand where he's coming from. We've got the chal-

lenge here of presenting the diversity of the label—it's the first hip-hop record we have, and we're definitely beginning to explore that side of British music."

The label will use its connections in the DJ community to spread the word about Parker, and the artist will be performing showcases in New York and Los Angeles in the near future. Melankolic also plans to service the album to college and specialty shows on commercial radio. In conjunction with a campaign to promote awareness of the label, Melankolic gave away 30,000 label samplers—including two Parker tracks—with copies of Massive Attack's "Mezzanine."

But Parker will remain true to his underground hip-hop roots whether or not "Masquerade" sells. "A lot of us are in here for the culture," he says. "We need to keep hip-hop at a level where it's focused, where it's a form of total self-expression and self-freedom."



Groove Is The Word. The typically traditional jazz vibes Forcas Records takes a credible dive into the club world with "What's The Word," the full-length debut of J.K. Cayne, the name of its guitarist/creative muse, the act melds rugged funk and trip-hop beats with elements of classic soul and acid jazz. Among the set's many highlights are the percussive, single-ready "Off The Hook" and the tender "So Sorry." Look for the act to hit the main stage shortly after the mid-August release of "What's The Word." Pictured, clockwise from left, are J.K. with singers Gerrell Giddis and Robin Springer.

Stars Shine On Epic Release Slate

NEW YORK—Though pop diva Gloria Estefan's acclaimed new collection, "gloria," remains a top priority on Epic's dance agenda, the label is in the midst of a busy summer of stellar club-geared releases.

High on the list of the label's must-hear jams of the season is Tony Moran's dramatic interpretation of "To Love You More" by Celine Dion. Due on sister label 550 Music within seconds, this track shows Moran topping his exemplary work on "My Heart Will Go On." Walking the tightrope between mainstream and underground scenes, he manages to incorporate enough bright keyboard elements to please posters while keeping the beat dark and aggressive enough to attract hard-headed punters.

Among the more surprising items on the horizon is "She's Your Skin" by folk-rock duo Indigo Girls. The guitar-rooted original jam has been remodeled into a tribalistic house anthem by Steven Nolas. It may seem like an unrealistic creative reach, but Nolas has done an astonishing job of retaining the guttural emotion of the song—as well as Amy Ray's throaty performance—while wrapping it in the kind of hard-edged beats that underground DJs demand. There's also a taut edit that crossover radio programmers would like to investigate. Also hitboud is "Deeper

Underground," Jamiroquai's contribution to the "Godzilla" soundtrack. This time, Roger Sanchez did the remix honors, underlining the song's old-school R&B melody with an equally soulful house bassline.

The soundtrack to Vanessa Williams' forthcoming film, "Dance With Me," wriggles with salsa-spiked dance music. Epic dance guru Frank Ceraolo is wisely unleashing several cuts from the act at once, as Williams performs with diva finesse on "You Are My Home," which has been tweaked to anthemic effect by Moran, while the Sergio Mendes gem "Magdalena" has been treated to the tribal touch of Victor Calderone. Also, Electra's saucy "Jibaro" gets nice and spicy after simmering in Paul Oakenfold's remix studio.

Finally, while jocks are still actively spinning Estefan's current single, "Heaven's What I Feel," the label has already laid the groundwork for the next single, "Oye." That track, which fondly recalls the singer's early Miami Sound Machine material, has been solidly remixed to suit a wide variety of formats by Rosabel, Hex Hector, Mijangos, Chris The Greek, and Paolo Flores. This one has what it takes to be a massive sequel to Estefan's career breakthrough, "Conga," with its bilingual lyrics and wicked live percussion.

LARRY PLICK

Veteran Acts Show Their Stuff At WKTU Dance Party

BY CHUCK TAYLOR

NEW YORK—One of the defining moments of top 40/dance WKTU New York's Ultimate Dance Party June 24 at Manhattan's Hammerstein Ballroom came when club veteran France Joli launched into his 1975 disco anchor "Come To Me."

Beaming from ear to ear, the dance-savvy crowd members took on a collective shine, throwing their arms up in appreciation, bobbing and singing with glee to the New York radio standard.

In fact, throughout the efficiently paced two-hour extravaganza, veteran acts proved that current-day popularity is not necessarily a match for polish, stage savvy, and enough vocal prowess to exacerbate the beat.

In the powerhouse performance of the evening, old-school hip-hop act Rob Base cleaned the house of skepticism with a siz-



BASE

zing 20-minute set, revealing an obvious source of inspiration for a number of today's popular, albeit preposterously overstated.

(Continued on next page)

TO OUR READERS

Dance Trax will return next week.

Billboard Hot Dance Breakouts

JULY 14, 1998

CLUB PLAY

1. HERE WE GO AGAIN
ARCADE FIRE (ALBION)
2. GIVE ME LOVE (D) DAD VO.
MICHELLE WEN'S PLAIN
3. EVERYBODY DANCE
DREAM WEAVER (HAMILTON)
4. PURE ENERGY (MAGNETA)

MAXI-SINGLES SALES

1. STRICTLY BUSINESS
MICHELLE WEN'S PLAIN
2. GIVE ME LOVE (D) DAD VO.
MICHELLE WEN'S PLAIN
3. WHERE THE BOYS ARE
MICHELLE WEN'S PLAIN
4. RE-AM THE OUTRIBE BROTHERS (MAGNETA)

Source: *THE JAZZ ROLL SIZE REPRESENTATION*
Excludes: Titles with future chart potential, based on club play or sales reported within.

Billboard HOT DANCE MUSIC

JULY 10, 1990

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

ARTIST

WEEK RANK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (ARTIST & NUMBER/CHARTON LABEL)	ARTIST
1	5	1	5	SWEET FREEDOM (4) JULY 1990	SHAWNIN CHRISTOPHER
3	3	3	3	RAY OF LIGHT (MADONNA 4432) WARNER BROS.	MADONNA
3	3	4	3	THE HOIN SONG (STRECHY RHYTHM 1253)	THE DON
4	3	3	10	GIVE ME RHYTHM (LAL 4064) 9183	BLACK CONNECTION
5	10	13	9	IN MY LIFE (SUBNARAL 005) STRETCHY RHYTHM	JOSE NUÑEZ FEAT. CONCHA OCTAVIA
6	8	11	7	OUTLAW (RCA PROMO)	OLIVE
7	11	12	6	WIZARD OF RHYTHM (CUTTING 103)	NEW YORK TRIBE
8	13	20	4	GO DEEP (VERNON 003)	◆ JANET
9	4	4	9	THE DAY DEFINED (003)	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
10	16	24	4	IF I'M NOT IN LOVE (ATLANTIC PROMO)	JOE WATLEY
11	12	14	6	GO FUNK! STRETCHY RHYTHM 1254	THE FUNKINNEEZ
12	7	8	6	HEAVEN'S WHAT I FEEL (CPC 7093)	◆ GLORIA ESTEFAN
13	6	2	11	BEACHBOY DAY (GARY BOY SILVER LABEL 445) 4507/MPY BOY	◆ JEFFREY MAYER
14	9	3	1	MY ALL (COLUMBIA 1804)	◆ MARHAB CAREY
15	25	35	5	I LOVE THE NIGHT/LIFE (DISCO/ROUND) (WORK 1993)	INDIA AND NUTRICIAN SOUL
16	21	30	4	DELICIOUS AFFAIR (2408)	PURE SOUL
17	22	38	5	FOUND LOVE (EIGHTBALL 123)	JOI CARDEWELL
18	27	35	4	MY URBAN SOUL (KING STREET 1080)	URBAN SOUL
19	14	15	7	STOP (VIRGIN 3841)	◆ SPICE GIRLS
20	26	37	4	DO YOU LIKE THE WAY THAT IT FEELS (UNDERGROUND CONSTRUCTION 305)	RALPH ROSARIO FEAT. DONNA BLAKEY
21	23	31	5	TESTIFY (NORWEX 2308)	SYRON STINGILLY
22	29	43	3	CATCH THE LIGHT (LUCY 5004)	◆ MARTHA WASH
23	15	18	7	HE RE'S WHERE THE STORY ENDS (MOTOWN UNDERGROUND 305) (MOTOWN)	THE TYN LULL
24	32	—	2	COMIN' BACK (OUTPOST 754) 517634	THE CRYSTAL METHOD
25	31	33	5	ANNIHILATE (EMPIRE STATE 4505) 6740	MAJOR NORTH
26	34	41	3	KEEP ON DANCIN' (LTD'S GO PLAYLAND 5314) 4707/ITY	CLUB 69 FEATURING SUZANNE PALMER
27	42	—	2	NEEDIN' YOU (DENTY 004)	DAVID MORALES PRESENTS THE FACE
28	20	10	11	UNIQUE BEHAVIOR (UNDERGROUND 305) (MOTOWN)	◆ PROPELLERS/FEAT. MISS SHIRLEY BASSBY
29	38	40	3	DOO BE LA DE LA (DECCA 4504) 2489/IMPACT	◆ TOTAL TOUCH
30	19	16	11	WHERE DO WE GO (STRETCHY RHYTHM 1258)	WAMBOU PROJECT
31	36	49	3	RISE (GOSPEL 10018)	UTEMPTO
32	37	44	3	REASONS (STARBUCKS 9807)	SABRINA JOHNSTON
33	44	—	2	PUSH IT (ALMO SOUNDS/PROMOTONSCOPE)	◆ GABRIELLE
34	28	22	7	LIFE WILL COME (SONY DISCOS 8278)	RAY GALLIE
35	25	27	9	KEEP IT SHINING (MOONSHINE 8450)	E.K.O.
36	31	23	8	DON'T GO LOSE IT (BABY POPULAR 100)	ROZALLA
37	25	19	14	STINGINGS OF LIFE (INTERVIEWS 10) BANG STREET	PERPETUAL MOTION
38	34	39	4	KEEP ON DANCIN' (LTD'S GO PLAYLAND 5314) 4707/ITY	◆ DAVID G
39	17	13	13	SUNSHINE (CELANALNETE 4451) 1709/ITY	◆ MAU MALU
40	47	—	2	FOR THIS (4 JULY 1991)	◆ MAU MALU
41	48	—	2	MIRACLE (SPY 9623)	NOEL W. SANDER/WESTBROOK PROJECT FEAT. NOEL HENRY
42	NEW	1	1	MIND PLAYIN' (ENERGY BUILD) (COLUMBIA 1804)	CALIF & RUZZO
43	24	17	12	FEELING SO NEAR (MOTOWN/IMPACT)	ROBIN S.
44	NEW	1	1	MIGHT BE BATTERY (ABSOLUTE)	◆ THE TAMPERER FEATURING MAYA
45	NEW	1	1	BABY YOU HAVE 026	RUFINCEK FEATURING VIVIAN
46	NEW	1	1	IT'S ALL ABOUT ME (UNIVERSITY PROMOTONSCOPE)	◆ MAYA & VASSO
47	50	—	2	THE EMIGRANTS (STOCKHOLM 100)	FIELD
48	41	32	9	YOU WON'T FORGET ME (RCA 5427)	◆ LA BOUCHE
49	NEW	1	1	COME TOGETHER (PRAGDA 133) 0309/ITY	JUNIOR VAQUEZ
50	30	21	12	GET INTO THE RHYTHM (CLASSIFIED/IMPACT 4451) 4707/ITY	JOCELYN ENRIQUETE

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY SOUNDSCAN

ARTIST

WEEK RANK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (ARTIST & NUMBER/CHARTON LABEL)	ARTIST
1	1	1	11	MY ALLY/AY AWAY (BUTTERFLY REPHASED) (IT) (ATLANTIC 1842)	◆ MARHAB CAREY
3	3	3	3	THE BOY IS MINE (IT) (ATLANTIC 1416)	◆ BRANTLEY & MONICA
5	8	5	8	STOP (VIRGIN 3841)	◆ SPICE GIRLS
4	2	39	3	RAY OF LIGHT (IT) (MADONNA 4432) WARNER BROS.	◆ MADONNA
5	4	3	5	YOU'RE STILL THE ONE (IT) (MERCURY 00406) 9183	◆ SHANIA TWAIN
6	5	4	10	LET LOVELY (IT) (VIRGIN 3841)	◆ JANET (FEATURING BLACKSTREET)
7	6	5	14	EVERYBODY (BACKSTREET'S BACK) (IT) (ATL 4215)	◆ BACKSTREET BOYS
8	7	6	7	THE CUP OF LIFE (IT) (ATLANTIC 1804)	◆ ROCKY MARTIN
9	10	11	6	FUSSEY (IT) (ATLANTIC 1804) 9183	◆ LOROS OF ACIO
10	9	8	17	PROVEN (IT) (MADONNA 4432) WARNER BROS.	◆ MADONNA
11	13	—	2	CAN'T WE TRY (IT) (ROBINSON 72025)	ROCKELL (DUET WITH COLLAGE)
12	11	9	17	MY HEART WILL GO ON (IT) (ATLANTIC 1804)	◆ DEKA VU
13	12	10	23	HOW DO LIVE (IT) (CUBS 7504)	◆ LEANN RIMES
14	14	12	7	YOU WON'T FORGET ME (IT) (RCA 5427)	◆ LA BOUCHE
15	NEW	1	1	HERE WE GO AGAIN (IT) (ATLANTIC 1804)	◆ JERETHA FRANKLIN
16	16	14	4	GODZILLA (IT) (ATLANTIC 1804)	THUNDERDOLPHIN
17	17	15	28	GET READY TO BOogie (IT) (LAL 4064) 9183	◆ BROOKLYN TALKING
18	15	14	3	TORN (IT) (ATLANTIC 1804)	NATURAL BROWNE
19	21	—	2	CATCH THE LIGHT (IT) (LUCY 5004)	◆ MARTHA WASH
20	18	13	9	HEAVEN'S WHAT I FEEL (IT) (CPC 7093)	◆ GLORIA ESTEFAN
21	19	18	14	FOUND A CURE (IT) (STRETCHY RHYTHM 1258)	◆ ULTRA NATE
22	20	17	8	SUNCHINE (IT) (MADONNA 4432) WARNER BROS.	◆ DAVID G
23	23	20	15	A ROSE IS STILL A ROSE (IT) (ATLANTIC 1804)	◆ JERETHA FRANKLIN
24	26	37	49	THINGS JUST AIN'T THE SAME (IT) (ATLANTIC 1804)	◆ DEBORAH COX
25	22	19	15	SWEET HOMELIFE (IT) (CLASSIFIED 0240)	◆ M.G.
26	25	21	5	KEEP HOPE ALIVE (IT) (CITY OF ANGELS 77105)	THE CRYSTAL METHOD
27	24	29	13	SMACK MY BITCH UP (IT) (ATLANTIC 1804) 9183	◆ PRODIGY
28	31	32	22	MY HEART WILL SAY YOU LOVE ME (IT) (ATLANTIC 1804) 9183	HANNAH JONES
29	27	26	8	I WILL COME TO YOU (IT) (COLUMBIA 1804)	◆ MARHAB CAREY
30	32	27	25	HONEY (IT) (ATLANTIC 1804) 9183	◆ MARHAB CAREY
31	26	23	14	WANT YOU BACK (IT) (RCA 5427)	◆ S'NYC
32	33	39	25	MY FRIEND OF AMERICANS (IT) (ATLANTIC 1804)	◆ DAVID BOWIE
33	30	—	16	FRIGHT TRAIN (IT) (ATLANTIC 1804)	ROBBIE TRONCO
34	26	26	7	ALRIGHT (IT) (ATLANTIC 1804)	CLUB 69 FEATURING SUZANNE PALMER
35	RE-ENTRY	2	2	COME TOGETHER (IT) (PRAGDA 133) 0309/ITY	JUNIOR VAQUEZ
36	45	38	10	LET YOU DOWN (IT) (ATLANTIC 1804)	◆ INQU
37	28	24	9	GET INTO THE RHYTHM (IT) (CLASSIFIED/IMPACT 4451) 4707/ITY	JOCELYN ENRIQUETE
38	46	43	21	THE I GAVE MY HEART TO (IT) (ATLANTIC 1804) 9183	◆ ASHLEY
39	48	—	2	PLASTIC DREAMS (REVISITED) (IT) (EPIC 8078) 8781	◆ JAYDEE
40	44	34	7	SHAKE IT (ATLANTIC 1804)	◆ AMON CARTER FEATURING 95 SOUTH
41	48	32	5	ALL MY LIFE (ATLANTIC 1804)	◆ KAZ & JUDO
42	48	48	52	FREE (IT) (STRETCHY RHYTHM 1258)	◆ ULTRA NATE
43	42	31	9	F.L.L. HOUSE (IT) (ATLANTIC 1804)	JUNGLE BROTHERS
44	39	36	9	LIFE IN MONDO (IT) (COLUMBIA 1804)	◆ MONDO
45	37	35	38	ONE MORE NIGHT (IT) (ATLANTIC 1804)	◆ AMBER
46	47	46	14	SLEEP ON THE LEFT SIDE (IMPACT 4451) 4707/ITY	◆ CORNERSHOT
47	RE-ENTRY	5	5	BUSHY CHLOE (IT) (ATLANTIC 1804)	◆ THE CRYSTAL METHOD
48	RE-ENTRY	9	9	BLOOD ROCKIN' BEATS (IT) (ATLANTIC 1804)	◆ THE CHEMICAL BROTHERS
49	NEW	1	1	DO IT AGAIN (HEAT 7002)	◆ RAZOR N GUESSA
50	35	28	21	AM IN DREAM (IT) (ATLANTIC 1804)	◆ ROCKELL

◆ Titles with the greatest sales or club play increase this week. Power Play (IT) is awarded for the largest point increase among singles below the top 20. Greatest Gainer (IT) is awarded for the largest sales increase among singles where the top 50. ◆ Indicates significant increase. Citing number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales Chart: (M) Cassette; maxi-single availability. (IT) Vinyl maxi-single availability. (IT) CD maxi-single availability. © 1990. Billboard/SPC Communications.

VETERAN ACTS SHOW THEIR STUFF AT WKU DANCE PARTY

(Continued from preceding page)

hip-hop heroes. With DJ E-Z Rock, Bane stomped through potent versions of monster pop/R&B hits like "It Takes Two," "Get On The Dance Floor," and "Joy And Pain."

Among other seasoned performers, '80s diva Taylor Dayne was still going strong, mixing with rai-se-the-roof versions of her "Can't Get Enough Of Your Love," "Love Will Lead You Back," and her new "Whatever

You Want" (Dance Trax, Billboard, July 4).

Also dusting off oldies was Lionel Richie, whose passionate performances of "All Night Long" and "I'm Easy" drew the audience into a surprising frenzy. His new "Time," however, failed to draw more than a polite round of applause.

Another highlight was 'KTU's novel "Legends Of Freestyle" ensemble, comprising George Lam-

ond, Judy Torres, Coro, and Cynthia, all New York favorites. Each shone in solo stints, backed by one another. Tony Moran, one of the genre's pioneering producers, was also on hand, remixing tracks at the show in between acts, including recent work he's done with Celine Dion and Gloria Estefan.

Among others were Ultra Nite, ably vamping through "Found A Cure" and the anthemic "Free";

Deborah Cox, with her New York staple "Things Just Ain't The Same"; The Roots; and Lame, and Jellybean Benitez.

The only notable disappointment (read: snore) of the evening was British foursome All Saints, whose indifferent performance of a seemingly endless four songs put a temporary damper on the crowd's lead, prompting one fan to shout out, "These girls suck!"

Next time—if they're lucky

enough to garner an invite—the artists behind "I Know Where It's At" and "Never Enough" would do better to slurr down some Gatorade before taking to the stage.

Spiced with appearances by WKU talent—local heroes, by the station's four-state audience estimation—the concert was broadcast live over WKU, providing home listeners with the bounty of the beat.

RCA Recaps Alabama's Long History

BY CHET FLIPPO

NASHVILLE—Alabama's sales history and list of awards and accomplishments in its 17-year history are staggering: 17 platinum albums (including two that went quintuple-platinum) and three gold albums.

And the group has won every major award a country act can win. Still, the four musicians and singers from Fort Payne, Ala., are as low-key and self-effacing as it's possible for supergroup members to be. And they don't look back, says lead singer Randy Owen.

"We still live where we grew up," Owen says, adding that the group's next project—an album featuring the group's incredible 41 No. 1 country singles, as well as new material—was not the members' idea. "It was the label and management," he says. "We don't really think about what we've done."

The new project, "For The Record," which RCA will release Aug. 25, is meant as both a landmark tribute and a viable commercial move, says RCA Label Group chairman Joe Galante.

"When you look at the list of the songs," Galante notes, "you realize that—unlike some projects like this—there's not a bit of fluff in there. The songs are very substantial, and they're all hits. From a marketing standpoint, there's a tremendous value here, because of the history here on two discs at a very reasonable value. It's the kind of package people will want to own."

Galante says the label looked at many ways of doing an Alabama project, including preparing a traditional boxed set.

"What happens with those is you play a disc and then put it on the shelf," he says. "Very few people



play all four or five discs. And, in the stores, it's usually stuck off in a corner somewhere. With two CDs in one package, it's much more accessible to the consumer. It's a better situation for the accounts in terms of display and sales. And we can get the music to more people who have kind of grown up on this music."

RCA VP for sales Ron Howie

Upstart Nashville Label Tyneville Uses The Web As Its Retail Focus

BY DEBORAH EVANS PRICE

NASHVILLE—With radio playlists getting tighter and retail shelf space becoming increasingly precious, Music Row veteran Hank Shedd has launched a new label, Tyneville, that is focusing on the Internet to market a variety of releases, from heritage country artist Freddy Weller to Nashville rockers Heavy Mellow. The label's World Wide Web site, www.tyneville.com, has taken more than 50,000 hits since it premiered in May, says Shedd, a former head

also says that, although the Internet is the label's primary outlet, Tyneville's product will also be distributed through traditional retail; the label is currently negotiating a distribution deal.

Shedd's primary partners in Tyneville are Jack Key and Danny Murphy. The label's staff—which works in the offices of Shedd's studio, Music Mill—also includes marketing and promotion VP Paul Lucks, a former Mercury Nashville VP; Mitchell Shedd, creative manager of the publishing division and Harold Shedd's son; Joyce Triplett, Harold Shedd's assistant; video engineer/producer Butch Carr; and Raleigh Squires, who handles computer operations.

Tyneville's artist roster is diverse and continually expanding. "We've got 12 to 14 people on the roster," Shedd says. "We got a guy from Spain, one from Sweden, German classical music, all kinds of stuff, including bluegrass, alternative rock, and some kids' projects. We also signed a guy from Muscle Shoals, Downtown Larry Brown, who plays the homeless guy in Jim Carrey's movie [*"The Truman Show"*]. We've also signed a bluegrass group, the Gordons, who are

(Continued on page 44)

says the germ of the idea came about a year ago when RCA gathered together the 41 hits, primarily as a tool to update radio station libraries.

"We looked at that promotional piece," he says, "and said, 'Wow! This is pretty incredible. Those songs have been so dominant in country music.' Then, the people at Warner/Avalon heard about the 41 and suggested a tribute to the group. So they played CountryFest here, which airs on CBS Aug. 5. Then, that led to a pay-per-view [special], which will be held in Las Vegas Oct. 10. So, a lot of things started falling together."

(Continued on page 44)

'40' Finds Sandy Knox In Upfront State Of Mind; Scruggs Gives Show Thumbs-Up

ONE OF THE MOST INTRIGUING records of this year is Sandy Knox's debut album, "Pushin' 40, Never Married, No Kids," on her own Wrinkled Records. It's a 13-song, witty, bittersweet look at exactly that: hitting the big four-zero all alone.

Long known as an extremely forthright songwriter with such compositions as "She Thinks His Name Was John," about a woman dying of AIDS, Knox tells Nashville Scene

that she decided to do a concept album on the subject after "I realized that so many of my songs had a common thread." She says she encountered some resistance to the album

from friends and associates, but she eventually realized that "it's the truth." She says that literally as she sings in "I Wanna Know (The Betty Crocker Song)," "Between Betty Crocker and Betty Freidan I don't know who the hell I am."

She's primarily selling the album through her World Wide Web site. "It's selling fairly well on the Internet," Knox says. "It's on [the National Online Music Alliance, a Nashville-based Internet marketing firm]."

Among her accomplishments, her song "Does He Love You" won Reba McEntire and Linda Davis Grammys for vocal event of the year, as well as a Country Music Assn. (CMA) Award for vocal event of the year, and has been recorded as a duet by Liza Minnelli and Donna Summer.

PEOPLE: Randy Scruggs reports that the Scruggs' reunion show at the June 27 Bluegrass Classic festival in Columbus, Ohio, was a success. He, father Earl, brother Gary, Jerry Douglas, Marty Stuart, and Glen Duncan played a rare concert together. "I knew it'd be OK when our bus got a standing ovation when we rolled in," Scruggs tells Nashville Scene.

Martina McBride has become the first country artist on the Lillith Fair '98 tour. Besides performing

her hit "Independence Day," she's been performing with Indigo Girls and Sarah McLachlan during their sets.

The Nashville Assn. of Talent Directors (NATD) and talent booker Billy Deaton have established a scholarship fund for students in the music department at Belmont University. The first grants were presented at the NATD's recent breakfast meeting.

ON THE ROW: The CMAs Sold on Country promotional tour, which traveled to Los Angeles in February, is making a two-day stop in Chicago this month. On Wednesday (15), the CMAs tour package will make a presentation at the Drake Hotel for Chicago advertising and marketing executives. Diamond Rio, Martina McBride, Pam Tillis, and Chely Wright will perform a luncheon concert at the "CMA Cafe."

The following day, presenters will hold a cocktail reception and show the new year's office at the Park West Theater. Performing will be Trace Adkins, Diamond Rio, and Tillis. TBA Entertainment and Madison, Wis.-based concert producer

Frank Productions Inc. have formed a joint venture. Warner/Avalon's Marc Oswald will serve as CEO, and Larry Frank will be COO. The first TBA/Frank project will be Alabama's 12-city Christmas tour.

Although nothing is official yet, a certain major Nashville label that has had no A&R director for some time has been in talks with Emory Gordy Jr., who was last A&R head for the now-closed Rising Tide Records.

ON THE RECORD: Judging from an informal Nashville Scene listeners poll, the most-listened-to CD on Music Row is 'Jerry Douglas' Restless On The Farm' on Sugar Hill Records. It's an album full of aural surprises, from Steve Earle's dry performance of "Don't Take Your Game To Town" to John Cowan's fierce vocal on Johnny Winter's "TV Doctor."

Douglas, as a prominent bluegrass dobro player, has always been an adventurous musician, and he continues pushing the envelope here, especially in performing as a guitar/bass trio with Edgar Meyer and Russ Barenberg and working as a dobro/banjo duo with Béla Fleck.



Mercurial Mingling. Artists and executives from Mercury Records Nashville meet backstage after their Fan Fair show. Shown, from left, are Mercury Nashville senior director of A&R Carson Chamberlain, Sammy Kershaw, Mark Wills, senior VP of A&R Keith Stiegel, Terri Clark, Mercury Nashville president Luke Lewis, and Eric Heathley.



of Mercury Nashville. Shedd says he sees the Internet as a prime way for acts to reach an audience.

"We did eight or 10 months of research trying to find new outlets for music, and everything kept pointing to the Internet," Shedd says. "So I hired a guy who is a computer expert, and we started doing research. We [told] the Internet is really the way we need to be going."

Shedd says the label is still developing a lot of its programming. He

Billboard[®] TOP COUNTRY ALBUMS

JULY 18, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	7	SOUNDTRACK	***NO. 1 GREATEST GAINER***	
1	1	1	7	SOUNDTRACK	▲ CAPITOL 55490 (10/96/1) 6 weeks at No. 1	HOPE FLOATS 1
2	2	3	35	SHANIA TWAIN ▲	▲ MERCURY 58062 (10/96/1) 96	COME ON OVER 1
3	3	2	9	GARTH BROOKS	CAPITOL 749372/CAPITOL NASHVILLE 144 (96/1) 90	THE LIMITED SERIES 1
4	4	4	9	LEANN RIMES ▲	▲ CLIVE 77901 (10/96/1) 87	SITTING ON TOP OF THE WORLD 2
5	5	5	5	BROOKS & DUNN ▲	▲ ARISTA NASHVILLE 18863 (10/96/1) 96	IF YOU SEE HER 4
6	8	11	11	FAITH HILL ▲	▲ WARNER BROS. 46790 (10/96/1) 96	FAITH 2
7	6	5	5	REBA MCKENTRE	▲ MCA NASHVILLE 70019 (10/96/1) 96	IF YOU SEE HIM 2
8	7	7	11	GEORGE STRAIT ▲	▲ MCA NASHVILLE 70020 (10/96/1) 96	ONE STEP AT A TIME 1
9	11	12	23	DIXIE CHICKS ▲	▲ MONUMENT 68155/SONY (10/96/1) 96	WIDE OPEN SPACES 8
10	9	10	32	GARTH BROOKS ▲	▲ CAPITOL 56699/CAPITOL NASHVILLE 100 (96/1) 96	SEVENS 1
11	10	9	4	CLAY WALKER ▲	▲ SONY 24730/WARNER BROS. (10/96/1) 96	GREATEST HITS 9
12	13	12	57	TIM MCGRAW ▲	▲ CLIVE 77886 (10/96/1) 96	EVERYWHERE 1
13	12	11	7	JEFF FOYWORTH	▲ WARNER BROS. 46861 (10/96/1) 96	TOTALLY COMMITTED 8
14	14	14	4	DWIGHT YOAKAM	▲ REPRISE 44619/WARNER BROS. (10/96/1) 96	A LONG WAY HOME 11
15	15	15	16	JOE DEDY MESSINA	▲ CLIVE 77594 (10/96/1) 96	I'M ALRIGHT 6
16	15	16	51	KENNY CHESNEY ▲	▲ BNA 47496/102 (10/96/1) 96	I WILL STAND 10
17	17	17	42	BROOKS & DUNN ▲	▲ MCA NASHVILLE 18862 (10/96/1) 96	THE GREATEST HITS COLLECTION 2
18	18	18	7	TERRI CLARK	▲ MERCURY 58422 (10/96/1) 96	HOW I FEEL 10
19	17	15	43	LEANN RIMES ▲	▲ CAPITOL 56699/CAPITOL NASHVILLE 100 (96/1) 96	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS 1
20	20	20	11	STEVE WARNER	▲ CAPITOL NASHVILLE 56407 (10/96/1) 96	BURNING THE ROADSIDE DOWN 6
21	21	22	45	TRISHA YEARWOOD ▲	▲ MCA NASHVILLE 70011 (10/96/1) 96	(SONGBOOK) A COLLECTION OF HITS 1
22	24	25	45	MARTINA MCBRIDE ▲	▲ RCA 47515/SONY (10/96/1) 96	EVOLUTION 4
23	22	21	6	JOE DIFFIE	▲ EPIC 48317/SONY (10/96/1) 96	GREATEST HITS 23
24	23	23	8	TRACY BYRD	▲ MCA NASHVILLE 70019 (10/96/1) 96	I'M FROM THE COUNTRY 8
25	26	30	7	GARY ALLEN	▲ DECCA 70223/MCA NASHVILLE 100 (96/1) 96	IT WOULD BE YOU 23
26	25	31	49	CLINT BLACK ▲	▲ RCA 47516/SONY (10/96/1) 96	NOTHING BUT THE TALLGRASS 4

HOT SHOT DEBUT

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
27	NEW	1	1	PAM TILLIS	▲ ARISTA NASHVILLE 18861 (10/96/1) 96	— EVERY TIME 27
28	29	25	4	JOHNNY CASH/WILLIE NELSON	▲ AMERICAN 14033/AMERICAN 101 (96/1) 96	WHY STORYTELLERS 25
29	30	32	6	TY HERNDON	▲ EPIC 48475/SONY (10/96/1) 96	BIG HOGS 22
30	34	35	9	MARK WILLS	▲ WENDOLY SMITH 1387 (10/96/1) 96	WISH YOU WERE HERE 24
31	27	28	11	RANDY TRAVIS	▲ MONUMENT 68049/SONY (10/96/1) 96	YOU AND YOU ALONE 7
32	35	37	9	JOHN MICHAEL MONTGOMERY	▲ ATLANTIC 83040 (10/96/1) 96	LEAVE A MARK 15
33	37	36	45	COLLIN RAY ▲	▲ EPIC 47932/SONY (10/96/1) 96	THE BEST OF COLLIN RAY — DIRECT HITS 5
34	32	31	13	ROY D. MERCER	▲ CAPITOL NASHVILLE 56301 (10/96/1) 96	HOW BIG A BOY ARE YEA VOLUME 4 1
35	28	24	8	OLIVIA NEWMAN-JOHN	▲ MCA NASHVILLE 70019 (10/96/1) 96	BACK WITH A HEART 9
36	33	33	104	LEANN RIMES ▲	▲ CLIVE 77882 (10/96/1) 96	BLUE 3
37	31	26	13	STRAIGHT	▲ MCA NASHVILLE 70020 (10/96/1) 96	THE HORSE WHISPER 10

▲ Albums with the greatest sales gains this week. ▲ Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multiplatinum status indicated by a numeral following the symbol. For all other units and double album with a running time that exceeds two hours, the RIAA multiplatinum status by the number of discs and album title. *Albums indicates LP's available. Most tape prices, and CD prices for B&W and WEA labels, are suggested lists. Tape prices marked (E) and all other CD prices, are equivalent to the suggested list price. Greatest Gainer shows chart's largest unit increase. Percentages indicate biggest percentage growth. Headliner Impact shows albums released from last week's chart. * indicates past or present Billboard Hot 100. © 1998, Billboard/RIAA Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
38	38	—	2	KEVIN SHARP	▲ LAMARCA 1623/SONY (10/96/1) 96	LOVE IS 38
39	41	42	20	DAVID KERSH	▲ CLIVE 77900 (10/96/1) 96	IF I NEVER STOP LOVING YOU 1
40	40	40	86	DEANA CARTER ▲	▲ JIVE 70001 (10/96/1) 96	DID I SHAVE MY LEGS FOR THIS? 2
41	36	34	53	GEORGE STRAIT ▲	▲ MCA NASHVILLE 11504 (10/96/1) 96	CARRYING YOUR LOVE WITH ME 1
42	39	41	30	LILA MCGRAW ▲	▲ ATLANTIC 83040 (10/96/1) 96	LILA 8
43	43	39	38	JOHN MICHAEL MONTGOMERY	▲ ATLANTIC 83040 (10/96/1) 96	GREATEST HITS 5
44	47	49	15	CLAUDUS T. JUDD	▲ REPRISE 44619/WARNER BROS. (10/96/1) 96	DID I SHAVE MY BACK FOR THIS? 16
45	42	38	35	SAMMY KERSHAW	▲ MERCURY 53018 (10/96/1) 96	LABOR OF LOVE 5
46	45	47	17	THE MAVERICKS	▲ MCA NASHVILLE 70018 (10/96/1) 96	TRAMPOLINE 9
47	48	45	61	MICHAEL PETERSON	▲ REPRISE 44619/WARNER BROS. (10/96/1) 96	MICHAEL PETERSON 1
48	49	43	37	ROY D. MERCER	▲ CAPITOL NASHVILLE 56301 (10/96/1) 96	HOW BIG A BOY ARE YEA VOLUME 3 31
49	50	44	61	ROY D. MERCER	▲ CAPITOL NASHVILLE 56301 (10/96/1) 96	HOW BIG A BOY ARE YEA VOLUME 1 39
50	44	47	54	TODD KETH	▲ MERCURY 53436 (10/96/1) 96	DREAM WALKIN 8
51	51	51	37	CLINT BLACK ▲	▲ RCA 46471/102 (10/96/1) 96	THE GREATEST HITS 2
52	46	48	48	ALAN JACKSON ▲	▲ ARISTA NASHVILLE 18813 (10/96/1) 96	EVERYTHING I LOVE 1
53	52	50	57	ROY D. MERCER	▲ CAPITOL NASHVILLE 56301 (10/96/1) 96	HOW BIG A BOY ARE YEA VOLUME 2 43
54	53	52	73	LEANN RIMES ▲	▲ CLIVE 77886 (10/96/1) 96	UNCHAINED MELODY/THE EARLY YEARS 1
55	55	54	37	TRACY BYRD	▲ CAPITOL NASHVILLE 56504 (10/96/1) 96	BIG TIME 7
56	57	57	3	RESTLESS HEART	▲ RCA 46471/102 (10/96/1) 96	GREATEST HITS 7
57	54	53	86	LEE ANN WOMACK	▲ DECCA 11503/MCA NASHVILLE 100 (96/1) 96	LEE ANN WOMACK 9
58	61	61	56	JOHN MCCOY	▲ ATLANTIC 83040 (10/96/1) 96	GREATEST HITS 5
59	60	—	2	NEAL DENVER	▲ WEA 4700 (10/96/1) 96	THE BEST OF JOHN DENVER 59
60	59	62	35	MINDY MCCREARY	▲ BNA 47504/102 (10/96/1) 96	IF I DON'T STAY THE NIGHT 12

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
61	62	68	51	DIAMOND RIO	▲ ARISTA NASHVILLE 18844 (10/96/1) 96	GREATEST HITS 8
62	56	55	65	CLAY WALKER ▲	▲ SONY 24742/WARNER BROS. (10/96/1) 96	RUMOR HAS IT 1
63	65	70	57	PAM TILLIS ▲	▲ ARISTA NASHVILLE 18861 (10/96/1) 96	GREATEST HITS 6
64	58	55	12	GEORGE JONES	▲ MCA NASHVILLE 70019 (10/96/1) 96	IT DON'T GET ANY BETTER THAN THIS 37
65	63	67	4	ALABAMA	▲ RCA 47426/102 (10/96/1) 96	THE ESSENTIAL ALABAMA 63
66	64	58	5	SUZY BROTHER	▲ CAPITOL NASHVILLE 56301 (10/96/1) 96	NOBODY LOVE, NOBODY GETS HURT 42
67	67	65	41	THE KINLEYS	▲ EPIC 47932/SONY (10/96/1) 96	JUST BETWEEN YOU AND ME 22
68	68	69	7	PATSY LOVELL	▲ EPIC 47932/SONY (10/96/1) 96	LONG STRETCH OF LONELINESS 9
69	69	68	7	KETH HURLING	▲ MCA NASHVILLE 70021 (10/96/1) 96	WRITE IT IN STONE 56
70	69	63	7	HAL KETCHUM	▲ CLIVE 77885 (10/96/1) 96	I SAW THE LIGHT 37
71	70	72	14	LORRIE MORGAN	▲ BNA 47503/102 (10/96/1) 96	SUPER HITS 53
72	72	66	40	CHELY WRIGHT	▲ MCA NASHVILLE 70003 (10/96/1) 96	LET ME IN 25
73	71	64	10	STRAIGHT	▲ DECCA 70223/MCA NASHVILLE 100 (96/1) 96	BLACK DOG 20
74	71	—	11	ALABAMA	▲ RCA 47426/102 (10/96/1) 96	SUPER HITS II 15
75	75	—	2	WYNNONA CUP	▲ MCA NASHVILLE 100 (96/1) 96	COLLECTION 9

▲ Albums with the greatest sales gains this week. ▲ Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multiplatinum status indicated by a numeral following the symbol. For all other units and double album with a running time that exceeds two hours, the RIAA multiplatinum status by the number of discs and album title. *Albums indicates LP's available. Most tape prices, and CD prices for B&W and WEA labels, are suggested lists. Tape prices marked (E) and all other CD prices, are equivalent to the suggested list price. Greatest Gainer shows chart's largest unit increase. Percentages indicate biggest percentage growth. Headliner Impact shows albums released from last week's chart. * indicates past or present Billboard Hot 100. © 1998, Billboard/RIAA Communications and SoundScan, Inc.

Top Country Catalog Albums

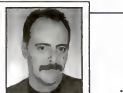
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
*ARTIST & NUMBER OF WEEKS ON CHART (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)						
1	1	1	7	SHANIA TWAIN ▲	▲ MERCURY 58062 (10/96/1) 96	COME ON OVER 1
2	2	3	35	GARTH BROOKS	CAPITOL 749372/CAPITOL NASHVILLE 144 (96/1) 90	THE LIMITED SERIES 1
3	3	2	9	LEANN RIMES ▲	▲ CLIVE 77901 (10/96/1) 87	SITTING ON TOP OF THE WORLD 2
4	4	4	9	BROOKS & DUNN ▲	▲ ARISTA NASHVILLE 18863 (10/96/1) 96	IF YOU SEE HER 4
5	5	5	5	REBA MCKENTRE	▲ MCA NASHVILLE 70019 (10/96/1) 96	ONE STEP AT A TIME 1
6	8	11	11	FAITH HILL ▲	▲ WARNER BROS. 46790 (10/96/1) 96	FAITH 2
7	6	5	5	REBA MCKENTRE	▲ MCA NASHVILLE 70019 (10/96/1) 96	ONE STEP AT A TIME 1
8	7	7	11	GEORGE STRAIT ▲	▲ MCA NASHVILLE 70020 (10/96/1) 96	ONE STEP AT A TIME 1
9	11	12	23	DIXIE CHICKS ▲	▲ MONUMENT 68155/SONY (10/96/1) 96	WIDE OPEN SPACES 8
10	9	10	32	GARTH BROOKS ▲	▲ CAPITOL 56699/CAPITOL NASHVILLE 100 (96/1) 96	SEVENS 1
11	10	9	4	CLAY WALKER ▲	▲ SONY 24730/WARNER BROS. (10/96/1) 96	GREATEST HITS 9
12	13	12	57	TIM MCGRAW ▲	▲ CLIVE 77886 (10/96/1) 96	EVERYWHERE 1
13	12	11	7	JEFF FOYWORTH	▲ WARNER BROS. 46861 (10/96/1) 96	TOTALLY COMMITTED 8
14	14	14	4	DWIGHT YOAKAM	▲ REPRISE 44619/WARNER BROS. (10/96/1) 96	A LONG WAY HOME 11
15	15	15	16	JOE DEDY MESSINA	▲ CLIVE 77594 (10/96/1) 96	I'M ALRIGHT 6
16	15	16	51	KENNY CHESNEY ▲	▲ BNA 47496/102 (10/96/1) 96	I WILL STAND 10
17	17	17	42	BROOKS & DUNN ▲	▲ MCA NASHVILLE 18862 (10/96/1) 96	THE GREATEST HITS COLLECTION 2
18	18	18	7	TERRI CLARK	▲ MERCURY 58422 (10/96/1) 96	HOW I FEEL 10
19	17	15	43	LEANN RIMES ▲	▲ CAPITOL 56699/CAPITOL NASHVILLE 100 (96/1) 96	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS 1
20	20	20	11	STEVE WARNER	▲ CAPITOL NASHVILLE 56407 (10/96/1) 96	BURNING THE ROADSIDE DOWN 6
21	21	22	45	TRISHA YEARWOOD ▲	▲ MCA NASHVILLE 70011 (10/96/1) 96	(SONGBOOK) A COLLECTION OF HITS 1
22	24	25	45	MARTINA MCBRIDE ▲	▲ RCA 47515/SONY (10/96/1) 96	EVOLUTION 4
23	22	21	6	JOE DIFFIE	▲ EPIC 48317/SONY (10/96/1) 96	GREATEST HITS 23
24	23	23	8	TRACY BYRD	▲ MCA NASHVILLE 70019 (10/96/1) 96	I'M FROM THE COUNTRY 8
25	26	30	7	GARY ALLEN	▲ DECCA 70223/MCA NASHVILLE 100 (96/1) 96	IT WOULD BE YOU 23
26	25	31	49	CLINT BLACK ▲	▲ RCA 47516/SONY (10/96/1) 96	NOTHING BUT THE TALLGRASS 4

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COUNTRY COWBOY



by Wade Jensen

CODE OF THE COW COUNTRY: Roy Rogers, the cowboy star who helped create global images of the American West and taught several generations of youngsters "the cowboy way," died July 6 at age 86 (see story, page 11). Although Rogers' recording career wasn't as fruitful as some of singing cowboy counterparts Gene Autry and Tex Ritter, his was a pioneer of the sound of the Sons Of The Pioneers and solo work for Decca and RCA's Victor and Bluebird imprints certainly had a significant impact upon American pop culture.

Rogers first recorded for Decca with the Sons Of The Pioneers, beginning in 1934, 10 years before Billboard launched its first country chart, Most Played Juke Box Folk Records. After splitting with the group in 1940, his first major solo release, "Hi-Yo Silver," was issued in 1938. The '40s found him on Victor, where he kicked his first chart entry with "A Little White Cross On The Hill," which peaked at No. 7 in 1946. Rogers' biggest hit, "My Chickasaw Gal," opened on the chart in the March 15, 1947, issue. He later recorded for Capitol, 20th Century and MCA, and a 1951 RCA tribute re-issued "Hold On Partner," a duet with Clint Black, which peaked at No. 42. Following the announcement of Rogers' death, CMT re-added the accompanying videoclip to its playlist. That video is one of the rare occasions when the "good guy in the white hat" had a black-hatted ally. Typically, Rogers was shooting at such characters on film.

Altogether, Rogers charted 10 singles and four albums between 1946-91. The aforementioned "Roy Rogers Tribute" peaked at No. 17 on Top Country Albums in the Dec. 14, 1991, Billboard. So long, Roy, and may the wind be always at your back.

NOTHING MORE THAN FEELINGS: With 5,583 plays, Collin Raye's "I Can Still Feel You" (Capricorn) increases 369 plays to shoot 3-1 on Hot Country Singles & Tracks, calling a halt to the battle for No. 1 between Clint Black's "The Shoes You're Wearing" (RCA), last issue's chart topper, and Kenny Chesney's gripping ballad "That's Why I'm Here" (RCA). Black's record jumps 186 plays and is pushed back to No. 2, while Chesney's track slips 470 deductions and falls 2-8. "I Can Still Feel You" is Raye's fourth title to reach No. 1. He first topped the radio chart in the Jan. 4, 1992, issue with "Love, Me."

Meanwhile, two artists in the top five are molding bullets with hopes of shooting Raye's song out of the top hot next issue. Up 380 plays, Terri Clark's "How Tired I Am" (Mercury) jumps 6-4 on our airplay list, and Trisha Yearwood's "There Goes My Baby" (MCA Nashville) rises 7-5, 491 plays, the largest increase in the top 10.

Garth Brooks notches the second-largest increase in the top 10 as "To Make You Feel My Love" (Capricorn) gains 478 deductions.

In a fight-to-the-finish race for Airplay singles, both John Michael Montgomery (25-20) and Randy Travis (26-21) get the checkered flag with deduction totals of 3,032 and 3,031, respectively. Montgomery's "Cover You In Kisses" (Atlantic) gains 359 plays, while Travis' "The Hole" (DreamWorks) is up 418 spins.

RCA RECAPS ALABAMA'S LONG HISTORY

(Continued from page 42)

Howie says the project's marketing "skeleton" is being added to every day and will include events the rest of the year. "We've been out to all the distributors," he says, "and they're excited about it. We'll be rolling it out through the CMA [Country Music Assn.] Awards in September and on into the Christmas season."

He says a pre-launch awareness campaign has included "41" banners at Fan Fair and at Tower Records and Blockbuster Records, as well as 15,000 Alabama hats distributed at Fan Fair and thousands of bumper stickers. "The group's logo," he notes, "is probably the most recognizable in the music business." Howie notes that the label will also work closely with Alabama's fan club. "It's a real grass-roots thing," he says.

Galante and Owen both emphasize

size that this project in no way symbolizes any slowing down in the group's career. "They're not looking back at it," Galante says. "We're celebrating their 41 No. 1s, but they're very much looking forward to getting the No. 42, and No. 43, and so on."

To that end, Alabama's Owen and his cousin, bass player/vocalist Teddy Gentry, co-wrote three new songs for the album with Alabama associate Greg Fowler and songwriter Ronnie Rogers. The songs are "Keepin' Up," "Five O'Clock 500," and "How Do You Fall In Love." The last track, a ballad, will be the first single; it went to radio March 13.

RCA promotion VP Mike Wilson says expectations for the band are generally high. "The great thing about this group," he says, "is how fresh they keep the music sounding. And

nobody can do a ballad like Alabama can. This will be a big release for us."

"And the great thing is that—besides the new material—albums are going into the 41 hits and will be doing a lot of countdown shows. A unique thing about Alabama is that radio programmers tell me Alabama always excels in auditorium tests [consumer focus group tests]. The songs really stand the test of time."

KEEY Minneapolis operations manager Greg Swedberg is sanguine optimistic about the new single's prospects. "If I were a betting man," says Swedberg, "and I knew that a group had had 41 No. 1s, I would say the chances for No. 42 and No. 43 would be pretty good."

Alabama is managed and booked by Dale Morris & Associates. The group's publishing is handled by Maypop Music (BMI).

UPSTART NASHVILLE LABEL TYNEVILLE USES THE WEB AS ITS RETAIL FOCUS

(Continued from page 42)

In Ireland right now." Among the other artists featured on the Tyneville site are Dickey Lee, Sonny Tillis, Philip Dan Powell, and Christian country artist Ernie Rowell. The label also is selling some catalog product it has secured the rights to, including work by Conway Twitty, Jerry Lee Lewis, Merle Haggard, Bobby Darin, Ferlin Husky, and Dave Dudley.

"It's a combination of things you can't hear on the radio but you'll be able to hear on the Internet," says "If you like it, you may buy right there."

Freddy Weller has two albums on Tyneville: a greatest-hits package and an album of new material. "I'm not much of a computer guy," he admits, "but I thought, 'Who better to do it with than Harold?'"

He appreciates Shedd's track record in the business and the fact that Tyneville is offering veteran artists and new acts a way to get their music heard.

"The main channels, [including] radio, aren't available to artists like me," Weller says. "Hopefully this

will catch fans of mine or fans of Paul Revere & the Raiders [Weller's former band]. There's been quite a bit of interest."

Mitchell Shedd, who also plays drums in Heavy Mellow, says the band is pleased with the response it's getting. "Another good thing about the Internet is that your album has a longer shelf life," he says. "You have much more longevity with a release."

Harold Shedd says the label hasn't yet begun advertising or promoting itself because it's still developing. He says the label plans to have everything in place by the fall, when it will roll out a promotional campaign that will include advertising on Internet sites such as Music Boulevard and Yahoo! as well as in country consumer publications.

Tyneville will also release singles to radio, starting Aug. 1. The label's first release is by an Ohio band, Dr. Bill & the Incidentsals. Shedd says

the single is a novelty record that the label will service to country stations and MOR formats. The label is releasing Heavy Mellow's "Car Jack" to modern rock stations. "Radio will be a big part of this," he says.

When asked how many country consumers are likely to purchase product via the Internet, Shedd says, "That's a number we don't know yet, because there's no history. But we think by the year 2000, 14% of the Internet's sales will be music."

Murphy adds, "It allows us to become excellent at niche marketing and micro-marketing."

Shedd and Murphy are hesitant to divulge specifics, but they say they're working on a new way to do research. "We've got some ideas we think will revolutionize how we look at music, not just from marketing, but from radio's point of view," Shedd says. "We think this is going to be great, not just for non-formatted music but for record companies. We're going to be able to offer them a service they can't get anywhere else."

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE** **Publisher** **Licensing Org.** **Sheet Music**
- 28 **THE COWBOY** (Country) **SONS OF THE PIONEERS** **SONS OF THE PIONEERS** **SONS OF THE PIONEERS**
- 29 **TIME (Country)** **SONS OF THE PIONEERS** **SONS OF THE PIONEERS** **SONS OF THE PIONEERS**
- 30 **ROCKAWAY** (Rock) **SONS OF THE PIONEERS** **SONS OF THE PIONEERS** **SONS OF THE PIONEERS**
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Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

NPD

ARTIST IMPORT & NUMBER/DISTRIBUTING LABEL

TITLE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPORT & NUMBER/DISTRIBUTING LABEL	TITLE
			** No. 1 **		
1	NEW		NEWSBOYS	WARRNER BROS. 42579W	STEP UP TO THE MICROPHONE
2	1	5	JACI VELASQUEZ	MYRRH 7026W	JACI VELASQUEZ
3	2	43	LEANN RAINWOLD		YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
4	6	20	MICHAEL CRAWFORD	ATLANTIC 83076W	ON EAGLE'S WINGS
5	3	3	MPX	20TH A.M. 1110P	SLOWLY GOING THE WAY OF THE BUFFALO
6	NEW		RICK MULLINS AND A RAGAMUFFIN BAND		THE JESUS RECORD
7	4	10	MICHAEL W. SMITH	REUNION 100000P	LIVE THE LIFE
8	5	7	VARIOUS ARTISTS	ROCKEYTON 1259W	EXODUS
9	16	6	CECE WINANS	PIONEER/SPIRROW 1623CHORDANT	EVERLASTING LOVE
10	7	39	VARIOUS ARTISTS	WOW 1998, THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS	1998
11	9	13	4 HIM	RENDON 8200P	OBVIOUS
12	7	12	DELIRIOUS	SPARROW 1623CHORDANT	KING OF FOOLS
13	27	10	ANJALAN	SPARROW 1623CHORDANT	A MAZE OF GRACE
14	15	37	STEVEN CLAYTON CHAPMAN	SPARROW 1623CHORDANT	GREATEST HITS
15	16	42	JARS OF GLASS	ESSENTIAL 7001 15P	MUCH AFRAID
16	13	43	AMY GRANT	MYRRH 7006W	BEHIND THE EYES
17	14	15	TWILA PARIS	SPARROW 1623CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
18	19	3	THE MARTINS	SPRING HILL 1623CHORDANT	DREAM BIG
19	17	93	POINT OF GRACE	WORD 9094	LIFE LOVE & OTHER MYSTERIES
20	22	23	CARMAN	SPARROW 1664CHORDANT	MISSION 3.16
21	11	14	ANDY GRIFITH	SPARROW 1664CHORDANT	JUST AS I AM
22	NEW		BLEACH	FOREFRONT 5153CHORDANT	STATIC
23	24	57	THE SUPERTONES	RED 7403CHORDANT	SUPERTONES STRIKE BACK
24	18	11	PETRA	WORD 9097	GOD FIXATION
25	20	36	VARIOUS ARTISTS	FOREFRONT 5153CHORDANT	WWJD
26	30	71	DONNIE MCLURKIN	WARRNER ALLIANCE 4625W	DONNIE MCLURKIN
27	21	5	VARIOUS ARTISTS	FOREFRONT 5153CHORDANT	SELTZER 2
28	26	36	BEBE WINANS	ATLANTIC/SPARROW 1623CHORDANT	BEBE WINANS
29	25	27	JENNIFER KNAPP	GOTE 3032W	KANSAS
30	32	13	DELIRIOUS	SPARROW 1623CHORDANT	CUTTING EDGE
31	33	13	VARIOUS ARTISTS	BREKENTOWN 8308LP	ACOUSTIC WORKSHOP
32	NEW		VARIOUS ARTISTS	27AS SONGS 1623CHORDANT	PRISON — LIVE WORSHIP FROM THE 268 GENERATION
33	28	10	VARIOUS ARTISTS	CONGREGATION 1259W	AMERICA'S 25 BEST PRaise & WORSHIP SONGS VOLUME 2
34	31	44	DC TALK	SPARROW 1623CHORDANT	LIVE IN CONCERT — WELCOME TO THE PRAIRIE SHOW
35	34	18	CRYSTAL LEWIS	MYRRH 5041W	GOLD
36	29	18	THE INSIDERS	SQUANT 7033W	THE INSIDERS PRESENT SKALLERUP
37	15	25	MAIRE BRENNAN	WORD 9095	PERFECT TIME
38	36	13	VARIOUS ARTISTS	SPARROW 1623CHORDANT	THE 1998 DVD AWARDS NOMINEES
39	31	11	MARGARET BECKER	SPARROW 1623CHORDANT	FALLING FORWARD
40	RE-ENTRY		VARIOUS ARTISTS	FOREFRONT 5153CHORDANT	SOME KIND OF ZOMBIE

Charts with the greatest sales gains this week. * Repeating: Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the word. † Includes cassette sales, and double albums with a running time that exceeds one hour. The RIAA multiples shipments by the number of discs and/or boxes. All albums available on cassette and CD. *††††† indicates vinyl available. ††††† indicates part of present issue. © 1998, Billboard/RIAA Communications.

Artists & Music



by Deborah Evans Price

TEEN POWER: Being a teenager is not easy, especially for a teen recording artist. Finding the right songs and growing up in a fishbowl are just a couple of the obstacles. Myrrh's Jaci Velasquez is meeting those challenges and coming up a winner. Her new self-titled album has spent four weeks at No. 1 on Billboard's Top Contemporary Christian chart and is selling well on the heels of a promo tour that encompassed 31 cities in 12 days. She visited 29 Christian retailers and four Wal-Marts. At the Houston Wal-Mart appearance, she drew more people than a recent appearance by country artist Bryan White.

Her debut album, "Heavenly Place" (which she recorded at 15), has been certified gold. She won the Gospel Music Assn.'s 1997 Dove Award for best new artist, and this year her hit "On My Knees" was named song of the year. With all that has happened, Velasquez has remained a vivacious, unaffected teenager with the same interests any other 18-year-old girl would have, but she also has a healthy respect for the platform she has and the responsibilities it carries.

One of the areas in which Velasquez has excelled is finding great songs. Then artists are often caught in a quandary, trying to find material that appeals to a wide audience but makes sense coming from the

mouth of someone who hasn't yet had a variety of life experiences from which to draw. "It is rough," she admits. "What does a 13-year-old know about a breakup and dealing with things like that? And what do I know about having [committed] a hardcore sin? I don't know anything about that... I'm fortunate because most of the time I have people around me who will write songs and tailor songs for me."

Velasquez says the latest album is more a reflection of her musical talent. "What you hear on my new record is what I listen to," she says of the project, which was produced by Mark Heimermann. "Musically this is a fun record. Certain songs also have a lot of inspirational meaning and depth spiritually, but it's still fun. Each song takes you to a different place."

What it conveys to me is that Christianity is not something that has to be boring," she continues. "It can be fun. I believe God has a place for each and every one of us, and it's being obedient to him in everything you do that he'll show you those things. I think that's the theme of my record."

In addition to "Jaci Velasquez," the artist has a book that was published this past spring by Simon & Schuster. In the fall she'll co-headline a 30-city tour with 4HIM. In July she'll be in Miami working on a Spanish-language record with producer Rudy Perez, known for his work with Jai Rodriguez and Luis Miguel. (She says she's spending a lot of time this summer watching Spanish-language TV to help her learn the language. Like other third-generation Latinos, Velasquez's primary language is English.)

In any regard, she is a major talent with broad-based appeal. "Her fans love her, and it's not just 16-year-old girls; it's 8-year-old boys to 35-year-old women," says Myrrh marketing executive director Steve Ford. "She's got such a huge appeal across the market. Little girls love her because of who she is, and parents love her because of the great songs. We have a lot of people telling us. This is the biggest record

(Continued on next page)

Classical
KEEPING
SCORE

by Bradley Bamberger

IBERIAN INVENTION: The Goliaths may bemoan their dire straits, but there are still a few Davids around with energy, enthusiasm, and enlightened ideas about the commerce of art. One of the most

complete is Glossa, founded in 1992 as Spain's first independent classical label by guitarist/violist José Miguel Moreno and violinist/violist Emilio Moreno—brothers who felt they were to work outside the usual structures of the business in order to create recordings that had a heart-felt, "handcrafted" feel. With sound engineer Carlos Cester, the Morenos recorded a batch of discs that proved popular beyond their expectations, including José Miguel's two history-spanning volumes of "La Guitarra Española," played on a variety of period instruments, and Emilio's two sets of Boccherini trios with his wonderful La Real Cámara, featuring violinist Enrico Gatti and cellist Wouter Möller.

With Cester's talents extending to Glossa's graphic presentation and marketing, his role evolved into label director. And he soon helped step up production and institute a coherent label concept—one that



CESTER

melds a reverence for the past with an eye to the future. Glossa has released 35 titles, with emphasis on early music from the Baroque and Classical to the Romantic era. The catalog is the home not only for the Morenos' projects but recordings by such illustrious artists as pianist Patrick Cohen, flautist Wilbert Hazelzet, percussionist Pedro Estevan, and viola gambist Paolo Pandolfo. Renowned early music conductor/flautist Frans Brüggen and his Orchestra Of The 18th Century (affiliated with Philips for years) have also chosen Glossa as the outlet for their independent series, "The Grand Tour." And broadening Glossa's horizons, Cester initiated the "Nouvelle Vision" line for more experimental recordings, including Cohen's aptly idiosyncratic take on Satie and Estevan's "Metamorphosis," a reimagining of the sounds of ancient Greece via the music of the Ottoman Empire.

For all of Glossa's offerings, the packaging rivals the music in allure, with beautifully adorned slipcases and well-annotated booklets. Cester's distaste for the "throwaway" nature of the plastic jewel box led him to pioneer the use of the Digipak in classical music over the past couple of years, and several of Glossa's earlier recordings will be reissued in that format. Cester says his aim is for the CD to have some of the evergreen quality of that "ultimate cultural object, the book." In articulating that aesthetic aim, Cester strikes a bold claim for Glossa's philosophy in the classical marketplace.

"The full-price classical CD as we've known it is dying," Cester says, "and hardly anyone has reacted in a positive way. Labels blame the retailer or even the customer for the situation, wishing for the good old days of five to 10 years ago and seeing innovation

(Continued on next page)

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by Lisa Collins

JUST ANOTHER GIRL GROUP? Hardly, according to the ad campaign for *Trin-Tee 5:7*, the much-anticipated female trio from B-Rite Records. Excitement has long been building for the Tuesday (14) launch of the New Orleans-based group—comprising Chanelle Haynes, Angel Taylor, and Terri Brown. Producers tapped for the release include Kirk Franklin and R. Kelly. Kelly also directed a video starring Franklin on the cut he produced, “God’s Grace,” which has been designated as the lead single.

The project—two years in the making—is expected to chart well. Pre-orders have surpassed 100,000 units, and the group has already cultivated a following in gospel and contemporary Christian circles.

“That is phenomenal, but it was also by design,” states Gospel Centric CEO Vicki Mack-Latallade, who was instrumental in setting the act’s release strategy. “We built the buzz even as the record was being completed.

“A great deal of attention was put into their imaging because there’s a fine line you have to walk with female talent with relation to the church and secular audiences as well,” Mack-Latallade continues. “Nobody wants to think a female group is not clear about who they are and what they’re singing about. They had to be attractive and trendy, but a class act as well.”

WAITING ON GOD: After a decade on top and a

string of hits that helped to elevate gospel music to a higher level, **BeBe Winans** is switching gears. Winans says that his recording pact with Atlantic Records—which yielded his current self-titled hit album—was, by design, a one-record deal and that is over. His next move? He didn’t know.

“I have no plans right now,” says the Grammy-winning singer, who also gets high marks for his songwriting and producing efforts. “The fire’s not there for recording, though that is not to say I won’t sing anymore, but I do believe the touring days are behind me.”

For DreamWorks’ forthcoming “Prince Of Egypt” soundtrack, he recently recorded a song titled “Saying With Me” that’s got him and most everyone else who’s heard it excited. But what he finds most exciting is the direction he feels God is leading him: the ministry.

BRIEFLY: Richard Smallwood continues in the mode of praise and worship with the recent completion of his ninth album, which was recorded last month in live Detroit. He says the album, tentatively titled “Healing,” will be released in mid-October. Donald Lawrence, **BeBe Winans**, Kurt Carr, and Smallwood turned out in Los Angeles for Edwin and Walter Hawkins’ **Music & Arts Love Fellowship Seminar**. The weeklong gathering, which featured daily seminars and nightly masses, culminated with a mass recording.

Dorothy Hawkins is collaborating on a project for Edwin Morrison—the original lead vocalist on “Oh Happy Day.” He is also writing some songs for actress/producer Darlene Love’s forthcoming gospel album on Harmony Records. Love, a veteran R&B singer, has played Danny Glover’s wife in the “Lethal Weapon” films. . . . New releases out this month include “Live From New York,” the fourth album from James Hall & Worship & Praise. This July 8 release was recorded live at New York’s Lincoln Center and is also available on video.

KEEPING SCORE

(Continued from preceding page)

only as every crossover. They there are just three areas where classical will survive in the marketplace: mainstream releases with huge marketing campaigns, budget products like Naxos, and labels with high-quality concepts that can engage people and earn their loyalty, like an ECM or Nonesuch—and, hopefully, Glossa.

“People are still interested in culture—they always will be—but you have to give a music lover every reason to buy your recordings,” Ceter continues. “That is why our credo is to create beautiful things that combine the best of the old, like the book, with the best of the new, like multimedia. In other words, we hope to redefine what the CD can be.”

As a particularly classy way of getting its message across, Glossa has initiated a brief glossy magazine, *Glossa Music Notes*, in which the label’s wares are only an adjunct element. Published from Glossa’s base in San Lorenzo, De El Escorial, the quarterly features involving pieces in and around the label’s cultural milieu, such as photo essays on the 16th-century El Escorial monastery and articles on topics like the New and Instrument Building. Not limited to print, Glossa is also on the Internet, at www.glossamusic.com.

Some of the highlights of the Glossa catalog include Josep Miguel Moreno’s bewitching set of Weiss

lute pieces, “Ars Melancholica”; Brüggner’s textured account of Rameau’s suites from “Les Fêtes de Hébé” and “Acante Et Céphise”; and the fine Concerto Italiano, recorded by Pandolfo’s artful new “A Solo” vocal recital as well as his “Spirit Of Gambo,” a survey of Tobias Hume with his ensemble Labyrinth and guest soprano Emma Kirkby. “Red Iris,” Sinfonietta’s essay on medieval Italy; La Real Cámara’s “Music In The Time Of Goya” with soprano Marta Almaguer; and Cohen’s compilation of 19th-century Spanish pieces, “La Última Adición.”

Upcoming Glossa releases include Hazellet’s all-star take on Teleman chamber concertos; Moreno’s *viva la recital* “La Canción Del Emperador”; the second and third volumes of Cohen’s Soler sonata

series, along with a reissue of the first; and an album of Monteverdi’s seventh book of madrigals from La Venexiana (singers formerly with the fine Concerto Italiano). And in September expect a special Glossa issue: “Realities & Illusions: Music And Ideas Around Philip II,” a hardcover book of five original illustrated essays that is packaged with three discs for Mercury, in commemoration of the 400th anniversary of the Spanish king’s death.

Glossa is distributed worldwide by such companies as Tokyo M-Plus in Japan (the label’s biggest market), Quintal in the U.S., Harmonia Mundi in the U.K., Coda in the Benelux, Diversi in Spain, Dargil in Portugal, Média 7 in France, Pionere International in Italy,PELLAS in Canada, and Sonart in Australia.

HIGHER GROUND

(Continued from preceding page)

that’s ever been in our stores.”

NEWS NOTES: Michael W. Smith has re-signed with Reunion Records. Smithy has been busy in the studio, working on a Christmas album that will include a lively duet with Sandi Patty. . . . Congratulations to Howard Goodman, who was presented with the Living Legend Award at the recent Gospel Voice fan-voted Diamond Awards. Among those also hon-

ored were the Crabb Family, for favorite album and group; the Blahns, for trio; Sheri Easter, for favorite female vocalist; Lisa Duggs, for favorite country artist; Anthony Burger, for instruments; and the Booth Brothers, for favorite new artist. Kirk Talley took home honors in the soloist, male vocalist, and songwriter categories. The Galtner Vocal Band won for song (“Yes I Know”) and video (“Joy In The Camp”).

Top Gospel Albums™

THIS WEEK		LAST WEEK	WEEKS ON CHART	ARTIST	COMPANIES	NO. 1	TITLE
				Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by			Billboard
				IMPORT & NUMBER/DISTRIBUTING LABEL			
1	11			FRED HAMMOND & RADICAL FOR CHRIST GOSPEL 1331 12 weeks at No. 1	NO. 1	★ ★ ★	FRANKLIN'S 10 NATION
2	5			GOSPEL 1331 12 weeks at No. 1	NO. 1	★ ★ ★	FRANKLIN'S 10 NATION
3	15			CECE WINANS PIONEER 2793842			EVERLASTING LOVE
4	23			VARIOUS ARTISTS J&R 8178 GOSPEL 1396			THE YEAR'S 30 GOSPEL ARTISTS AND SONGS
5	NEW			HAWKINS HAWKINS AND THE LOVE CENTER CHORUS GOSPEL 1396			LOVE ALIVE 25TH ANNIVERSARY REUNION
6	57			THE NEW LIFE COMMUNITY CHOR. FEAT. JOHN P. KEE NEW LIFE 1000			STRENGTH
7	12			BOBBY JONES & NEW LIFE WITH THE JOSHUA SUPER CHOR. GOSPEL 1396			JUST CHRISTCHURCH
8	88			DONNIE MCCULLIN WARNER ALLANCE 4625			DONNIE MCCULLIN
9	7			BEBE WINANS ATLANTIC 800448			BEBE WINANS
10	35			KAREN CLARK-SHEARD ISLAND 524397			FINALLY KAREN
11	13			JAMES GREAR & CO. BORN AGAIN 1018PANDISC			DON'T GIVE UP
12	84			SOUNDTRACK 'A ARISTA 18951			THE PREACHER'S WIFE
13	54			VICKIE WINANS COT 181279			LIVE IN DETROIT
14	70			VARIOUS ARTISTS COT 181279			TODAY'S GOSPEL MUSIC COLLECTION
15	77			DERICK MILAN AND PETER'S ROCK MASS CHOR. NEW 2245060			OVER AND OVER
16	131			THE NEW LIFE COMMUNITY CHOR. NEW 2245060			LIVING THE DREAM: LIVE IN WASHINGTON D.C.
17	3			COGIC INTERNATIONAL MASS CHOR. GOSPEL 1396			LEANING ON JESUS
18	7			PATRICK LOVE & THE A.L. JINRWRIGHT MASS CHOR. CRISTAL 906 20950			THE VISION
19	16			VANESSA BELL ARMSTRONG GOSPEL 1396			DESIRE OF MY HEART—LIVE IN DETROIT
20	9			REV. GERALD THOMPSON ATLANTIC 800448			THE CHURCH SAY AGAIN... AGAIN
21	18			BEBE & CECE WINANS SPARROW 370482M			GREATEST HITS
22	62			SHIRLEY CAESAR WORD 680537C			A MIRACLE IN HARLEM
23	23			DARLY COLEY WITH THE NEW GENERATION SINGERS REUNION CHOR. LIVE IN OAKLAND—HOME AGAIN			HOME AGAIN
24	7			LASHAMUN PACE SAVOY GOSPEL 1483840M			JUST BECAUSE GOD SAID IT
25	60			MARVIN SPAN WORD 680537C			GRACE AND MERCY
26	72			CARLTON PEARSON WARNER ALLANCE 46554			LIVE AT AZUSA 2 PRECIOUS MEMORIES
27	35			ALTA ADAMS HARMONY 14021			COME WALK WITH ME
28	5			WITNESS COT 181391			LOVE IS AN ACTION WORD
29	72			HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR. GOSPEL 1396			LIVE IN LONDON AT WEMBLEY
30	25			COLORADO MASS CHOR FEATURING JOE PACE GOSPEL 1396			SO GOOD
31	76			KURT CARR SINGERS GOSPEL 1396			NO ONE ELSE
32	6			DETRICK HADSON & UNITY PRAISE TWOOT 1153750			THIS IS MY STORY
33	59			THE WILLIAMS BROTHERS BLACKBERRY 1614MAMACO			STILL STANDING
34	29			VIRTUE VIRTUE 43032			VIRTUE
35	RE-ENTER			MIAMI MASS CHOR SAVOY 14833			IT'S PRAYING TIME
36	32			OLANDA BARNES & THE ASSOCIATES WARNER ALLANCE 46485			REFLECTIONS
37	23			LUTHER BARNES & THE RED BUDD GOSPEL CHOR. ATLANTA 1813259			GOD'S PROMISE
38	RE-ENTER			CHICAGO MASS CHOR COT 181381			KEEP YOUR MIND ON JESUS
39	RE-ENTER			ANGIE AND DEBBIE ATL 874040MAMANTE			BOLD
40	30			T.D. JAKES GOSPEL 1396			TO JAKES PRESENTS A NEW FROM BIRMINGHAM, ALABAMA


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 a four-video set hosted by Lou Rawls
 coming soon from CSG Distribution

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 Legendary quartets singing legendary hits in a
 legendary live performance

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Marvin Jakes & The Wings of Glory • Willie Pinnell & The Burden Likers • The Swansons Quartet

TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail stores and rock clubs reports collected, and provided by		ARTIST
			TITLE	APPROX. # NUMEROUS DISTRIBUTING LABELS	
			★ ★ No. 1 ★ ★		
1	1	41	ROMANZA	13 weeks on Top-1	ANDREA BOCELLI
2	2	40	THE BOOK OF SECRETS		LORENA MCKENNETT
3	4	40	QUINLAN ROAD #57 TOWNHILL BROS.		LORENA MCKENNETT
4	3	40	BUENA VISTA SOCIAL CLUB		BUENA VISTA SOCIAL CLUB
5	4	38	WORLD'S THE "INCOGNITA" T4/REIC		MANDY PATKIN
6	5	38	MAMALOSCHI		MANDY PATKIN
7	6	38	KNOXCHUCK 7/4/REIC		JESSE COLE
8	7	38	VERTIGO		JESSE COLE
9	8	38	ROCKAWAY 8/4/REIC		JESSE COLE
10	9	38	IN THE COMPANY, THE MAN AND HIS MUSIC		ISRAEL KAKAMAH/WOLFE
11	10	38	DEEP FOREST 11/1		DEEP FOREST
12	11	38	DEEP FOREST 11/1		DEEP FOREST
13	12	38	DEEP FOREST 11/1		DEEP FOREST
14	13	38	DEEP FOREST 11/1		DEEP FOREST
15	14	38	DEEP FOREST 11/1		DEEP FOREST
16	15	38	DEEP FOREST 11/1		DEEP FOREST
17	16	38	DEEP FOREST 11/1		DEEP FOREST
18	17	38	DEEP FOREST 11/1		DEEP FOREST
19	18	38	DEEP FOREST 11/1		DEEP FOREST
20	19	38	DEEP FOREST 11/1		DEEP FOREST
21	20	38	DEEP FOREST 11/1		DEEP FOREST
22	21	38	DEEP FOREST 11/1		DEEP FOREST
23	22	38	DEEP FOREST 11/1		DEEP FOREST
24	23	38	DEEP FOREST 11/1		DEEP FOREST
25	24	38	DEEP FOREST 11/1		DEEP FOREST
26	25	38	DEEP FOREST 11/1		DEEP FOREST
27	26	38	DEEP FOREST 11/1		DEEP FOREST
28	27	38	DEEP FOREST 11/1		DEEP FOREST
29	28	38	DEEP FOREST 11/1		DEEP FOREST
30	29	38	DEEP FOREST 11/1		DEEP FOREST
31	30	38	DEEP FOREST 11/1		DEEP FOREST
32	31	38	DEEP FOREST 11/1		DEEP FOREST
33	32	38	DEEP FOREST 11/1		DEEP FOREST
34	33	38	DEEP FOREST 11/1		DEEP FOREST
35	34	38	DEEP FOREST 11/1		DEEP FOREST
36	35	38	DEEP FOREST 11/1		DEEP FOREST
37	36	38	DEEP FOREST 11/1		DEEP FOREST
38	37	38	DEEP FOREST 11/1		DEEP FOREST
39	38	38	DEEP FOREST 11/1		DEEP FOREST
40	39	38	DEEP FOREST 11/1		DEEP FOREST
41	40	38	DEEP FOREST 11/1		DEEP FOREST
42	41	38	DEEP FOREST 11/1		DEEP FOREST
43	42	38	DEEP FOREST 11/1		DEEP FOREST
44	43	38	DEEP FOREST 11/1		DEEP FOREST
45	44	38	DEEP FOREST 11/1		DEEP FOREST
46	45	38	DEEP FOREST 11/1		DEEP FOREST
47	46	38	DEEP FOREST 11/1		DEEP FOREST
48	47	38	DEEP FOREST 11/1		DEEP FOREST
49	48	38	DEEP FOREST 11/1		DEEP FOREST
50	49	38	DEEP FOREST 11/1		DEEP FOREST
51	50	38	DEEP FOREST 11/1		DEEP FOREST
52	51	38	DEEP FOREST 11/1		DEEP FOREST
53	52	38	DEEP FOREST 11/1		DEEP FOREST
54	53	38	DEEP FOREST 11/1		DEEP FOREST
55	54	38	DEEP FOREST 11/1		DEEP FOREST
56	55	38	DEEP FOREST 11/1		DEEP FOREST
57	56	38	DEEP FOREST 11/1		DEEP FOREST
58	57	38	DEEP FOREST 11/1		DEEP FOREST
59	58	38	DEEP FOREST 11/1		DEEP FOREST
60	59	38	DEEP FOREST 11/1		DEEP FOREST
61	60	38	DEEP FOREST 11/1		DEEP FOREST
62	61	38	DEEP FOREST 11/1		DEEP FOREST
63	62	38	DEEP FOREST 11/1		DEEP FOREST
64	63	38	DEEP FOREST 11/1		DEEP FOREST
65	64	38	DEEP FOREST 11/1		DEEP FOREST

TOP BLUES ALBUMS

1	1	39	TROUBLE IS ...	★ ★ No 1 ★ ★	KENNY WAYNE SHEPHERD BAND
			DEVICES WILD	2	B.B. KING
2	2	35	LIE TO ME	1	JONNY LANG
3	3	75	HEAVY LOVE	1	BUDDY GUY
4	4	5	LIFE, LOVE & THE BLUES	1	ETTA JAMES
5	NEW	5	OUT THERE	1	JIMMIE VAUGHAN
6	5	4	TAYLORED TO PLEASE	1	JOHNNIE TAYLOR
7	6	22	BLUES BROTHERS 2000	1	STEVE RAY VAUGHAN AND DOUBLE TROUBLE
8	8	49	ONE OF THE FORTUNATE FEW	1	DELBERT MCCLINTON
9	9	13	SACRED ISLAND	1	TAJ MAHAL & THE BLUES BAND
10	10	33	CONTAGIOUS	1	PEGGY SCOTT-ADAMS
11	RE-ENTRY	14	FOR REAL	1	LITTLE MILTON
12	12	9	JUST WONT BURN	1	SUSAN TEDESCHI
13	13	18	SING IT	1	MARCIA BALL, IRMA THOMAS, TRACY NELSON

TOP REGGAE ALBUMS

				★ ★ No. 1 ★ ★			
1	1	7		REGGAE GOLD 1998 VP 1529*	7 weeks at No. 1	VARIOUS ARTISTS	
2	2	29		MANLY MOODS OF MOSES CANCUN VIBES 1152*		BELINE MAY	
3	3	32		INNA HEIGHTS SERENA 2007*		BUJAL BANTON	
4	29			BEST OF BOB MARLEY MODACT 77*		BOB MARLEY	
5	NEW			DU REGGAE MIX SWINEY 5623		VARIOUS ARTISTS	
6	6	13		FORWARD: SUMMER REGGAE RIDIMS STREET 1202*		VARIOUS ARTISTS	
7	5	16		THE COMPLETE WALKERS 1967-1972 PART I VP 1529*		BOB MARLEY	
8	5	59		REGGAE GOLD 1997 VP 1529*		VARIOUS ARTISTS	
9	NEW			REGGATA MONDATTIA II A&W 21 10012		VARIOUS ARTISTS	
10	7	13		DANCEHALL KINGS III BLIND 10 0078*		VARIOUS ARTISTS	
11	11	41		THE BEST OF BOB MARLEY AND THE WELDON WARRIORS (1988-1990) 2007 WARRIORS THE WELDON WARRIORS		VARIOUS ARTISTS	
12	8	34		STRICTLY THE BEST 19 VP 1519*		VARIOUS ARTISTS	
13	RE-ENTER			RIGHT ON TIME HELOPE 10 0078*		HEPCAT	
14	10	7		ON DU REGGAE TP WITH ROBERT KONIGERS & JARNA MASSIVE B STYLE BLIND 10 0078*		VARIOUS ARTISTS	
15	12	29		MAVERICK A STRIKE FINLEY 0412		FINLEY QUATE	

Artists & Music

Bass Men Step Out Front With Summer Sets

This week's column was prepared by guest columnist Philip Booth.

BOTTOM LINES: Bass players are doing it for themselves again this summer, with several notable releases from anchor men leading their own groups.

Ron Carter, the most prolific jazz bassist of his generation, joins pianist **Kenny Barron** and drummer **Lewis Nash** for "So What?," due Tuesday (14) on Blue Note. Carter revisits the Miles Davis-penned title track in the same loping tempo heard on his old boss's classic "Kind Of Blue" album. He pays tribute to two former bandmates in Don't even think about it.

mates to Davis' groundbreaking mid-'60s band, with the standard "You'd Be So Nice To Come Home" for the late **Tony Williams** and Carter's own "The Third Plane," written long ago for **Wayne Shorter**. Carter, a professor at the City College of New York, tours Japan this month and next with pianist **Stephen Scott**, drummer **Lewis Nash**, and percussionist **Steve Kroon**. That quartet will be joined by bassist **Leon Maleson** for Newport Jazz at Sea, which takes place Aug. 15-16 on board the QE2 as part of the Newport Jazz Festival.

Christian McBride, 26, probably the busiest bassist of this decade, plucks and bows upright and plays electric and fretless electric on "A Family Affair," produced by **George Duke** and slated for release Aug. 11 on Verve. The disc, the third solo album from a musician with more than 100 recordings to his credit, features stellar support work from saxophonist Tim Warfield, pianist Charles Craig, drummer Gregory Hutchinson, and guest guitarist Russell Malone on a surprisingly

eclectic hop-meets-funk program. The material ranges from Sly Stone's "Family Affair" to Stevie Wonder's "Summer Soft" to Earth, Wind & Fire's "I'll Write a Song For You." Will Downing turns in smoky lead vocals on the ballad "A Dream Of You," and singer Vesta is appropriately sultry on "... Or So You Thought," built on old-school R&B grooves and wah-wah guitar. Those tracks represent the first-ever recordings of McBride's lyrics. The young musician pays tribute to his favorite old bass master, Ray Brown, on "Brown Funk (For Ray)" and to Shorty on "Wahm's World."

McBride may run into Carter aboard the QE2 during his own appearance at Newport Jazz at Sea Aug. 14-16. He plays the Village Vanguard Sept. 8-13 in New York, the Monterey Jazz Festival Sept. 19, and Catalina's Bar and Grill Sept. 22-27 in Los Angeles.

Jeff Berlin, steadily gaining acclaim for "Taking Notes," his ambitious 1997 comeback album on Denon, revisits his roots as the fusion era's other electric-bass monster on "Crossroads" (Denon). The disc, released June 2, is a compilation of music taken from his mid-'80s solo albums. He's joined by guitarists Scott Henderson and Neal Schon

and drummers **Steve Smith** and **Neil Peart** for tracks from 1985's "Champion" and six-stringers **Frank Gambale** and **Paul Gilbert** for material from 1986's "Pump It!" Bass heads seeking to cut to the chase might cue up the elegant, inventive, unaccompanied version of "Dixie."

Berlin is busy through the beginning of September with duties as head of the Players School of Music in Clearwater, Fla.



The season's biggest bass-world album, of course, is *The Complete 1959 Columbia Recordings*, a three-CD box of **Charles Mingus** tracks released June 9 on Columbia/Legacy. Included are remixed and remastered versions of "Mingus Ah Um" and "Mingus Dynasty," both with previously unreleased tracks and new liner notes by Mingus biographer **Brian Priestley**. The third disc offers alternate takes from the sessions that produced the other two.

Masterful work by bass-playing leaders or co-leaders also is to be found all over several other recent discs, including Eddie Gomez's "Dedication" (Evidence), with drummer Jimmy Cobb and pianist Stefan Karlsson; Tana Reid's "Back To Front" (Evidence), the latest from bassist Rufus Reid and drummer Akira Tana, with saxophonist Mark Turner; and Ben Allison's "Medicine Wheel" (Palmetto), with saxophonists Ted Nash and Michael Blake.

FUSION LIVES: Vital Information, the fusion supergroup formed in 1983 by former Journey drummer Steve Smith, is back in action with "Where We Come From," the band's eighth album, due Aug. 4 on Intuition. Smith, guitarist Frank Gambale, Tom Coster on Hammond B-3 organ and Fender Rhodes

piano, and acoustic and electric bassist **Jeff Andrews** pay homage to their earliest influences. The syncopated, second-line rhythms of **Meters** drummer **Zigaboo Modeliste** inspired "Sitting Ducks" and "Swamp Stomp," while "Take Eight" is a tribute to **Dave Brubeck**. Quartet drummer **Joe Morello**, and the extended jam "Once In A Lifetime" makes a nod or two to the late **Tony Williams'** seminal fusion group.

The high-energy quartet also redesigns Led Zeppelin's "Moby Dick" and Ornette Coleman's "Happy House." Spy-theme music is spoofed on "008," and the three-part "Cranial Trilogy" was extracted from open-ended improvisations in the studio.

Vital Information plays the Mount Hood Jazz Festival Aug. 1 and the Catalina Bar and Grill in Los Angeles on Aug. 4-9.

Smith, a busy session musician who regularly contributes to pop, rock, and country dates, recently produced and played on three power trio albums for Tone Center, an imprint of Shrapnel Records, a heavy metal label based in the San Francisco Bay Area. The drummer collaborated with guitarist **Scott Henderson** and bassist **Victor Wooten** for "Vital Tech Tones," released June 16. "Show Me What You Can Do," with Gamble and **Stu Hamm**, and "Cause And Effect," with Coster and **Larry Coryell**, are due in late summer and early fall, respectively.

RHYTHM FEST: Bossa nova and bebop mingle in the music of Brazilian-born pianist **Manfredo Fest**, whose "Just Jobim" album will be released Aug. 4 on DMP. He's joined by bassist **David Finck**, drummer **Steve Davis**, and percussionist **Cyro Baptista** for a wall-to-wall celebration of composer **Antonio Carlos Jobim**. Fest, bassist **Harvie Swartz**, and drummer **Claudio Slon** will be heard later this year on another in the series of the "Live At Vartan Jazz" (Vartan Jazz) releases recorded live at the Denver nightclub.

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Songwriters & Publishers

ARTISTS & MUSIC



Lucky Seven. Songwriters John and Johanna Hall received awards recently at BMI's New York offices in recognition of more than 7 million combined performances of their songs "Still The One," "Dance With Me," and "You Can Dream Of Me." John Hall, a former member of the group Orleans, has a new solo acoustic album of his hit songs on the duo's Siren Songs label. Shown, from left, are John Hall, Johanna Hall, and Del Bryant, senior VP of performing rights at BMI.



Center Of Attention. Writer/producer members of ASCAP recently held forth during a panel session, "Two Hats Are Better Than One," co-hosted by the performance right society and the Guitar Center at the flagship Guitar Center store in Hollywood. The panel was moderated by ASCAP senior VP of membership Todd Brabec. Shown in front, from left, are writer/producers Glen Ballard and Don Was and ASCAP assistant VP of marketing Lauren Iossa. In the back row, from left, are ASCAP VP of membership John Alexander, Brabec; ASCAP assistant VP of membership Loretta Munoz; and writers/producers Jimmy Jam and Rob Cavallo.



Grand Alliances. MCA Music Publishing's Latin department has signed Rudy Perez, right, the prolific writer/producer who has penned songs recorded by Julio Iglesias, Jose Feliciano, Luis Miguel, Cristian Castro, and Vicki Carr, among others. He has also won four Grammy Awards. Recently, he's been working on new albums by Castro, Feliciano, Iglesias, Olga Tañón, and Millie. Shown with Perez is Ivan Alvarez, VP of Latin Music at MCA Music.



Ready And Willing. Andy Griggs, seated, signs a writer/artist deal at Sony/ATV Tree Publishing in Nashville. Griggs has also signed with RCA Records and is working on his first album. Shown with Griggs are John Van Meter, director of Sony/ATV Tree's creative services department, and Donna Hilley, president/CEO of the company.



Airtline. EMI Music Publishing and A&M/1500 Records' act God Lives Underwater played recently at New York's Irving Plaza as part of a tour supporting its album "Life In The So Called Space Age." Shown, from left, are band member Dave Reilly; Evan Lamborg, East Coast senior VP, creative, at EMI Music Publishing; band manager Gary Richards; and band member Jeff Turzo.



On The Way. Zomba Music Publishing has signed a global deal with singer/songwriter Macy Gray, who is recording an album for Epic Records. Shown after a recent performance in Los Angeles, from left, are Jeff Blue, Zomba's West Coast senior creative director, who is credited with developing Gray's project; Gary, Richard Blackstone, Zomba senior VP; and Neil Portnow, West Coast senior VP for the Zomba Group of Companies.



It's A Reciprocal. SESAC has signed a new reciprocal agreement with the Australasian Performing Right Assn. (APRA) to represent licensing of its members' U.S. works. Shown at the signing, from left, are Brett Cottle, chief executive of the Australasian Performing Right Assn.; Scott Morris, director of international affairs at APRA; and Dr. Wayne Bickton, chairman of SESAC International.

NO. 1 SONG CREDITS

THE HOT 100
EMI Blackwood (BM), Bran-Dan (BM), EMI Blackwood/SESAC, Famous (BM), Hensch (BM), EMI (BM)
HOT COUNTRY SINGLES & TRACKS
I CAN STILL FEEL YOU - Kim Tittle, Tommy Hater - Writelen/ASCAP, Belmont/ASCAP
Brian's Dream/ASCAP, Sony/ATV Cross Keys/ASCAP
HOT R&B SINGLES
THE BOY IS NINE - Rodney Jenkins, Brenda, Leithen Daniels, Fred Jenkins II, Japhe Tjebke - EMI Blackwood (BM), Bran-Dan (BM), EMI Blackwood/SESAC, Famous (BM), Hensch (BM), EMI (BM)
HOT RAP SINGLES
COME WITH ME - Jimmy Page, Robert Plant, John Bonham, Sam "Furry" Combs, Mark Curry - Flame Of Albion/ASCAP, Warner Chappell/ASCAP, Justin Combs/ASCAP, EMI Apple/ASCAP, Rencor/Apple/ASCAP
HOT LATIN TRACKS
YO NACI PARA AMARTE - Kike Santander - PUPP/EMI

Warner/Chappell Arrives On Web; Boosey & Hawkes Acquires Fischer

INTO THE INTERNET: Warner/Chappell Music launched its million-song World Wide Web site, www.warnerchappell.com, July 6. Users can search or browse by song title, songwriter, artist, year, film/show, record label, soundclip, or chart info (via Billboard). There are also eight comprehensive sections: news/events, song search, new releases, charts, featured songwriters, library, music shop, and information on the company. Visitors to the site can move between sections, link to related Web sites, and purchase sheet music, song books, CDs, instructional videos, and other music-related material.

Purchase and download of sheet music are available through Warner/Chappell's relationship with the Sunhawk Corp., which distributes electronic versions of sheet music via the Internet. Along with exclusive interviews with songwriters, the Web site includes "Sammy Cahn's Rhyming Dictionary," published in 1983 by the late lyricist. Warner/Chappell chairman/CEO Les Bider's view of the Web site is that "we have set the standard."

B&H BUY OF FISCHER: U.K.-based Boosey & Hawkes Music Group has finalized its acquisition of Carl Fischer Music Publishing in New York (Billboard Bulletin, June 30). The deal, involving two long-running serious music companies, centers on Boosey & Hawkes' purchase of Carl Fischer and a majority 49% stock interest in Boosey & Hawkes from the family of the late Walter Connor, which operated Carl Fischer. Charles Abery, president of Carl Fischer since October 1996, will be a member of the company's new board. In addition to publishing and folio releases, Carl Fischer runs a distribution organization and two stores. In New York and Chicago, both Boosey & Hawkes

and Carl Fischer have extensive catalogs of serious music works.

TIMELEY & TIMELESS: So vast is the list material in the EMI Music Publishing catalog that it can remind the trade that it can tie in mightily with a particular event or occasion. The company's West Coast-based Alan Warner, VP of music resources and catalog promotions, has sent out several printed collections. One is devoted to songs of summer; another is a list of songs it publishes that were recorded by the late Frank Sinatra; another lists the company's "twing erit" songs to take advantage of such current swing band revivalists as Big Bad Voodoo Daddy and the Squirrel Nut Zippers. And yet another



by Iro Lichtman

ventively into the Motown era by listing non-Motown acts that have covered Jo-Beete music songs, of which EMI Music owns half and which it administers worldwide.

'SIDE SHOW' FOLIO: Although it had a short run on Broadway—and attempts to quickly revive it have not come off—"Side Show," with a score by Bill Russell and Henry Krieger, was considered by many as a worthy work. Besides the Columbia Records cast album to turn to, a piano/vocal edition of its 15-song score is now available through music print company Hal Leonard. The publishers are Miroku Music, administered by A. Schroeder International, and Stillbill Music—both cleared by ASCAP.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications: 1. "Tixie," soundtrack. 2. "Mulan," soundtrack. 3. Sarah McLachlan, "Surfacing." 4. Matchbox 20, "Youself Or Someone Like You." 5. Mighty Mighty Bosstones, "Let's Face It."

Studio Action

ARTISTS & MUSIC

Village Recorder Gets An Upgrade

Renovation Respects L.A. Studio Complex's Rich Legacy

BY DAN DALEY

LOS ANGELES—The exterior of the building occupied by Village Recorder, originally a Masonic Temple on Butler Avenue in West Los Angeles, looks as good as it did when it was built in the mid-1920s, thanks to a fresh coat of paint that highlights its stained-glass windows.

Inside, a more complex but just as thorough restoration has also taken place. In its 30th year, the four-room studio complex has survived several generations of the music business, as well as riots, earthquakes, and its own near-fatal transition to adulthood, all the while serving as the recording site and spiritual home for an impressive array of stars that includes the Eagles, Eurythmics, Phil Collins, Bob Dylan, Supertramp, the Rolling Stones, Tom Petty, Heart, Fleetwood Mac, Jane's Addiction, and, more times, Tori Amos, Green Day, and the Pogues. In short, the Village is back.

"You can say it—Village had fallen from its high point," says Jeff Greenberg, the studio's CEO since 1994. Greenberg was brought to the facility by studio president John Hormel, the daughter of founder George Hormel, who is now semi-retired in Phoenix at age 70.

Up until Greenberg's arrival, John Hormel had been fighting an uphill battle to reclaim the studio from the damage of several previous management regimes and the accumulated detritus of the cesspools '70s and '80s, when Village was at its peak.

A native Angeleno whose first job was unloading crates at his grandfather's department store, Greenberg boasts a diverse background in the music business, including stints in artist management (the Section, Felix Pappalardi, Dramarama), talent representation (JCM under the legendary Tom Ross), concert production and promotion (including the resurrection of another L.A. classic, the Greek Theater), and engineering and production.

But what guided Greenberg's restoration of the facility was founder Hormel, a renegade scion of the Hormel meat family who came to L.A. in the '50s and embarked on a highly successful career scoring music for such TV series as "The Adventures of Ozzy and Harriet," "Lassie," "Rin Tin Tin," "The Untouchables," "Huckleberry Hound," and "The Fugitive."

Hormel's undoubted love of music for its own sake led him to open the studio in 1968 and then subordinate his own use of it in favor of making it a creative force in the burgeoning music business of the period. In his own words,

Hormel's philosophy is, "When someone rents the studio, it's theirs, not mine. They own it, lock, stock, and barrel. Making the artist comfortable in a good positive atmosphere has a lot to do with our success."

Hormel went to great lengths to support that mind-set. He modified Studio A for Steely Dan, which went on to record such classics as "Pretzel Logic," "Can't Buy A Thrill," and "Aja" there. Since then, that room has been used by a wide range of artists, including Dr. Dre, Snoop Doggy Dogg, and Counting Crows.

Equipped with a vintage Neve 8048 board and a pair of Studer A800 recorders (one of which was built by company partnerch Willi Studer for producer Phil Ramone), Studio A has also attracted its share of mixing clients, including the Eagles, who mixed their comeback album, "Hell Freezes Over," in the room.

As part of Village's renovation, each of its rooms—originally designed by Rudi Brewer—was retrofitted by Los Angeles studio architect Vincent Van Haaff, whose main contribution was to shift low-frequency absorption from cavities in the floor to new ones in the ceilings, thus maximizing the floor space of the control rooms. Other than that modification, Van Haaff's challenge was to modernize the rooms while remaining true to what he and most everyone else who has used the facility call, simply, magic.

"The facility has a certain attitude that affects the artists and producers who work there," says Van Haaff. "You can hear it in the records. I think it's an overriding tension created by music and the environment of the Masonic temple. I've always noticed that records coming out of there had a feel like no others."

An otherworldliness is palpable throughout the facility (including reports of the ghost of a mysterious jazz bassist).

In Studio B, where the recording of the Smashing Pumpkins' multi-platinum "Mellon Collie And The Infinite Sadness" was one of the factors in reviving Village's fortunes in 1996, Oscar Peterson's 1921 Steinway grand sits like an honored elder in the small recording room, opposite a lounge whose ceiling is studded with adjustable fiber-optic stars. Studio D has a 72-input Neve VR Legend console fitted with one of the first eight-bus VSP surround matrices, which has been used on such films as "The Shawshank Redemption," "Good Will Hunting," and "The X-Files," but its large recording space still resonates with the beats of Fleetwood Mac's "Tusk." And the lounge in Studio F is reputedly where Eric

Clapton penned "Tears In Heaven" on an acoustic guitar for the soundtrack to the film "Rush."

But more immediate than the legacy of the scores of gold and platinum records that line the hallways of Village is the physical presence of artists who have literally made it studio their home. The brilliant, reclusive Robbie Robertson has for years—no one's really sure how many—maintained a personal recording studio on the third floor, whose anteroom walls are lined with his guitars dating back to the Band and where much of his hypnotic "Rohhhie Robertson" album was conceived and fleshed out on a vintage Neve 8021 console and an array of gear and instruments as eclectic as his own.

Guitarist Jeff "Skunk" Baxter, the quintessential sideman whose solos graced so many Steely Dan records, has his own private studio on Village's premises, its floor snaked with wires and its walls lined with guitars. Finally, six-time Grammy winning engineer Al Schmitt, who was brought in as a consultant for the renovation period, continues to maintain an office there.



Seated at the Neve VSP-72 console in Village Recorder's Studio D is regular client Dave Stewart.

NEW ROOMS

A fan of technology, Hormel was one of the first studio owners to purchase a 24-track recorder and Dolby noise-reduction technology. He was also among the first to purchase, in 1984, of three Sony 3324 digital multitracks.

Greenberg and studio manager Robin Bulla are committed to extending Hormel's forward-thinking philosophy. Plans are already drawn to turn the second-floor game room/lounge into a dedicated 5.1 surround mixing room

designed by Van Haaff and featuring a Neve Capricorn console with wings loaded with 1081 EQ modules. Also, the Temple's original movie theater—a huge but unfinished room with a 20-foot ceiling that has been used over the decades as a recording annex—is in the research stages of an extensive redesign plan that would make it a large film-scoring stage.

"It took 30 years to build the culture of Village Recorder," observes Greenberg. "It took us three years of hard work to restore it. I'm ready for the next 30 years."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 11, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer/ (Label)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	THE SHOES YOU'RE WEARING Clint Black/ James Stroud, Clint Black (RCA)	BLUE ON BLACK Kenny Wayne Shepherd Darry Harrison (Revolution)	CLOSING TIME Semi-otic/ Nick Lowney (WCA)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH New York, NY (Hollywood, CA) Don Garcon, Dieter Simmons	THE HIT FACTORY/ LARABEE NORTH New York, NY (Hollywood, CA) Don Garcon, Dieter Simmons	CONWAY (Nashville, TN) Julian King	THE PLANT/STUVOO O (Sausalito, CA) Karl Dierker	SEEDY UNORBERLY (Minneapolis, MN) Nick Lowney
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL B000G + Ultimotion	SSL 9000J/Custom SSL B000G + Ultimotion	Neve VR 72	SSL 4064G/Trident TSM	API Legacy
RECORDING(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Mitsubishi X800	Studer A800 MKIII	Studer A827
MASTER TAPES	Quantegy 467	Quantegy 467	Quantegy 467	BA5F SM900	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dieter Simmons, Rodney Jerkins	LARABEE NORTH (N. Hollywood, CA) Dieter Simmons, Rodney Jerkins	LOUJO RECORDING (Nashville, TN) Julian King	ENCORE (Burbank, CA) Tom Lord-Alge	MIX THIS! (Los Angeles, CA) Bob Carmichael
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 4000G/G	SSL 4000G	SSL 4000G+ w/ultimotion
RECORDING(S)	Studer 827	Studer 827	Mitsubishi X850	Sony 3348/Studer A827	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy 467
MASTERING Engineer	BERNIE GRUNMAN Brian Gardner	BERNIE GRUNMAN Brian Gardner	MASTERFLOWS Glen Meadows	GATEWAY Bob Ludwig	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	WEA	BMG	WEA	MCA

© 1998, Billboard/WPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Curb Play, and Dance Sales rotate weekly.

Latin Acts Ring In Big First Half Sales

FIRST-HALF FLURRY: Propelled, in part, by a steady stream of strong-selling releases, the U.S. Latino record market has taken off in the first six months of 1998.

According to SoundScan, U.S. sales of titles appearing on The Billboard Latin 50 from Dec. 30, 1997, to June 30 came in at \$254,000 units, up a hefty 17% over the 2,167,000 pieces sold in the corresponding period in 1997.

Among the big sellers are long-running hit albums by Sony Discos' singing stars Alejandro Fernandez and José Luis Rodríguez; Sonolu's Sony's Charlie Zaa; WEA Latina's Maná and Luis Miguel; the World Circuit/Nonesuch/AG group Buena Vista Social Club; and RMM sales icon Marc Anthony.

More recently released hit albums that have spurred the domestic Latino sector are titles by Sony's Ricky Martin, Elvis Crespo, and Victor Manuelle, plus discs by Latin's Selena, Intocable, and Carlos Ponce. Further, Crespo and Ponce are new-comer solo acts whose hot-selling debuts have proved that despite the roaring business, there is still more room at the top.

Also helping boost the sales profile of charted titles in the first half of 1998 were the additions in the past year of Puerto Rican retailers Casa De Los Tapes (13 stores) and Pentagrama (4 stores).

Not surprisingly, sales of titles appearing on the tropical/salsa genre charts in 1998 vastly improved with the addition of the two island retail chains.



by John Lannert

Tropical sales in the first half of 1998 were 887,000 units, a whopping 130% higher than 1997's first-half sales of 386,000 pieces.

With the addition of New York-based Rincón Musical's six stores in New York in the coming weeks, look for tropical titles to continue to surge upward.

Also jacking sales of tropical titles was the release of blockbuster albums late last year by the likes of RMM's salsa grande Anthony and India, along with recent titles from Sony's Crespo and Manuelle. Left-field hits by World Circuit/Nonesuch/AG retro Cuban act Buena Vista Social Club and Sonolu/Sony bolero artist Zaa further bolstered the tropical market.

Contrasting tropical music's mighty rise have been the stagnant numbers of pop titles and the decline of regional Mexican sales.

The pop sales in the first half of 1998 were 1,185,000 units, slightly down from last year's first-semester numbers of 1,188,000 pieces. Actually, pop sales this year aren't bad when you consider there was no blockbuster album moving the numbers that were rung up in the first half of last year by Enrique Iglesias' "Vivir" (Fonovisa) and his father Julio's "Thugo" (Fonovisa/Sony).

Benefit of numerous hit albums, the regional Mexican numbers in the first six months of 1998 were 720,000 units, or nearly 11% from the 806,500 pieces sold in the same period in 1997.

Overall sales in June were 529,000 units, up 38% from 385,000 pieces in the corresponding last year. June was down 12% from the 605,000 pieces sold in June 1997.

How is the second half of 1998 shaping up? Extremely well, especially as the flow of hit product is expected to run throughout the rest of the year, what with EMI Latin's Los Tucanes De Tijuana just dropping a disc and upcoming albums being due in the second semester from Fonovisa's Iglesias and Sony's Shakira.

CHART NUMBERS, RETAIL: There are plenty of fireworks at retail this issue as the Independence Day weekend-powered sales of titles appearing on The Billboard Latin 50 to 112,000 units, a crushing 40% increase over the 80,000 pieces moved during the same issue in 1997.

Leading the way are Ricky Martin's "Vuelve" and Elvis Crespo's "Movimiento." The Sony Discos titles are running 1-2 on The Billboard Latin 50 for the fourth week in a row. Sales of the two albums remain unchanged, however, as "Vuelve" moved 7,000 units. (Continued on next page)

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY REPORTED BY PRODUCEMENT WEEKLY. MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.

WEEK LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
		*** NEW ***	PRODUCTOR (SONORUM) ***
1	2	2	ALEJANDRO FERNANDEZ YO NACI PARA AMARTE
2	1	1	CARLOS PONCE REZO
3	4	8	VICTOR MANUELLE SE ME ROMPIÓ EL ALMA
4	5	14	PEPE AGUILAR POR MÚLTIPLES MOTIVOS
		*** GREATEST GAINER ***	
5	10	17	LOS TUCANES DE TIJUANA DESQUE TE AMO
6	6	11	LUIS MIGUEL SAERIO A MI
7	5	3	ELVIS CRESCO SUAVEMENTE
8	7	9	SERVANDO Y FLORENTINO COMO CUELLO
9	9	6	MANUEL MANUEL COMO CUELLO
10	11	23	RICKY MARTIN QUE SE QUEDE
11	12	15	GRUPPO LIMITE TI OPORTUNIDAD
12	17	19	RICARDO ARJONA QUE SE QUEDE
13	8	7	JUAN GABRIEL ASÍ FUE
14	14	21	TITO NIEVES COMO UN NINGO CUELLO
15	22	31	ONDA VASIELA QUE SE QUEDE
16	19	29	GRUPPO MANIA COMO UN NINGO CUELLO
17	16	27	LOS TEMERARIOS QUE SE QUEDE
18	21	23	ALEJANDRO FERNANDEZ NO ME SE OLVIDAR
19	25	25	GRACIELA BELTRAN RODARME UN BESO
20	15	14	GLOSTIA ESTEYAN CORAZON PROHIBIDO
21	22	24	BANON MAGUEY QUERO VOLVER
22	27	36	LOS TEMERARIOS BOTELLA EN LA VIDA
23	24	—	CHARLIE ZAA LA BOHemia
24	19	16	MARC ANTHONY NO ME CONOCES
25	20	18	MYRIAM HERNANDEZ HUELE A PELIGRO
26	28	11	RICKY MARTIN QUE SE QUEDE
27	23	17	RICARDO MONTAÑER QUE SE QUEDE
28	28	22	EQUELUI PENA QUE SE QUEDE
29	32	—	RICKY MARTIN QUE SE QUEDE
30	40	—	JOAN SEBASTIAN GRACIAS POR TANTO AMOR
31	NEW	1	RICARDO MONTAÑER CORAZON PARTIDO
32	38	—	INTOCABLE AMOR MALDITO
33	39	—	RICARDO MONTAÑER QUE SE QUEDE
34	33	37	MANA EN EL MUELE DE SAN BLAS
35	34	30	LOS ANGELES AZULES QUE SE QUEDE
36	NEW	1	LOS INVASORES DE NUEVO LEON A MI QUE ME QUELO
37	31	32	GRUPPO LIMITE SENTIMIENTOS
38	28	28	INTOCABLE ERES MI DROGA
39	NEW	1	BANDA EL RECODO EL TIO DE GRACIA

LATIN TRACKS A-Z

TITLE (Artist - Label) (Weeks on Chart)

31	MI AMOR ME DUEDE (Son-Ce, BMG)
32	ALMIRANTE (EMI, A&P)
33	LA COPIA DE LA VIDA (Son-Ce, BMG)
34	LA COPIA DE LA VIDA (Son-Ce, BMG)
35	LA COPIA DE LA VIDA (Son-Ce, BMG)
36	LA COPIA DE LA VIDA (Son-Ce, BMG)
37	LA COPIA DE LA VIDA (Son-Ce, BMG)
38	LA COPIA DE LA VIDA (Son-Ce, BMG)
39	LA COPIA DE LA VIDA (Son-Ce, BMG)
40	LA COPIA DE LA VIDA (Son-Ce, BMG)
41	LA COPIA DE LA VIDA (Son-Ce, BMG)
42	LA COPIA DE LA VIDA (Son-Ce, BMG)
43	LA COPIA DE LA VIDA (Son-Ce, BMG)
44	LA COPIA DE LA VIDA (Son-Ce, BMG)
45	LA COPIA DE LA VIDA (Son-Ce, BMG)
46	LA COPIA DE LA VIDA (Son-Ce, BMG)
47	LA COPIA DE LA VIDA (Son-Ce, BMG)
48	LA COPIA DE LA VIDA (Son-Ce, BMG)
49	LA COPIA DE LA VIDA (Son-Ce, BMG)
50	LA COPIA DE LA VIDA (Son-Ce, BMG)

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6 LUIS MIGUEL
7 ELVIS CRESCO
8 SERVANDO Y FLORENTINO
9 MANUEL MANUEL
10 RICKY MARTIN
11 GRUPPO LIMITE
12 RICARDO ARJONA
13 JUAN GABRIEL
14 TITO NIEVES
15 ONDA VASIELA
16 GRUPPO MANIA
17 LOS TEMERARIOS
18 ALEJANDRO FERNANDEZ
19 GRACIELA BELTRAN
20 GLOSTIA ESTEYAN
21 BANON MAGUEY
22 LOS TEMERARIOS
23 CHARLIE ZAA
24 MARC ANTHONY
25 MYRIAM HERNANDEZ
26 RICKY MARTIN
27 RICARDO MONTAÑER
28 EQUELUI PENA
29 RICKY MARTIN
30 JOAN SEBASTIAN

TROPICAL/SALSA 15 STATIONS

1 VICTOR MANUELLE
2 ALEJANDRO FERNANDEZ
3 SERVANDO Y FLORENTINO
4 MANUEL MANUEL
5 LOS TUCANES DE TIJUANA
6 LUIS MIGUEL
7 ELVIS CRESCO
8 SERVANDO Y FLORENTINO
9 MANUEL MANUEL
10 RICKY MARTIN
11 GRUPPO LIMITE
12 RICARDO ARJONA
13 JUAN GABRIEL
14 TITO NIEVES
15 ONDA VASIELA
16 GRUPPO MANIA
17 LOS TEMERARIOS
18 ALEJANDRO FERNANDEZ
19 GRACIELA BELTRAN
20 GLOSTIA ESTEYAN
21 BANON MAGUEY
22 LOS TEMERARIOS
23 CHARLIE ZAA
24 MARC ANTHONY
25 MYRIAM HERNANDEZ
26 RICKY MARTIN
27 RICARDO MONTAÑER
28 EQUELUI PENA
29 RICKY MARTIN
30 JOAN SEBASTIAN

REGIONAL MEXICAN 15 STATIONS

1 LOS TUCANES DE TIJUANA
2 LUIS MIGUEL
3 SERVANDO Y FLORENTINO
4 MANUEL MANUEL
5 LOS TUCANES DE TIJUANA
6 LUIS MIGUEL
7 ELVIS CRESCO
8 SERVANDO Y FLORENTINO
9 MANUEL MANUEL
10 RICKY MARTIN
11 GRUPPO LIMITE
12 RICARDO ARJONA
13 JUAN GABRIEL
14 TITO NIEVES
15 ONDA VASIELA
16 GRUPPO MANIA
17 LOS TEMERARIOS
18 ALEJANDRO FERNANDEZ
19 GRACIELA BELTRAN
20 GLOSTIA ESTEYAN
21 BANON MAGUEY
22 LOS TEMERARIOS
23 CHARLIE ZAA
24 MARC ANTHONY
25 MYRIAM HERNANDEZ
26 RICKY MARTIN
27 RICARDO MONTAÑER
28 EQUELUI PENA
29 RICKY MARTIN
30 JOAN SEBASTIAN

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

New Support For Fixed Prices

Major Record Company, Retailers Support French Campaign

by RÉMI BOUTON

PARIS—The indie sector campaign here for price fixing for records has now gained support from a major record company and a number of retailers.

The campaign is being led by indie labels' body UPFI, which is stepping up its lobbying activities ahead of consideration of the issue by the Culture and Finance min-

istries in the fall. However, UPFI is opposed by most of the major labels and the biggest music retailers.

Some chains, though, are enthusiastic about the idea. Indie waxes Starter and Extrapole have now declared their support, as has Virgin Retail France.

The scheme they and UPFI want to see implemented would involve the retail price of each record being set by the label, with no scope for discounting by the retailer. UPFI's argument is that such a move would level the music retailing playing field in a country where food and household goods hypermarkets have undercut established prices by using music as a loss leader to attract customers to their other departments.

According to Virgin Retail France GM Jean-Noël Reinhardt, "The fixing of the record retail price, as has been the case with books for 15 years, is the solution to help the dedicated retailers restore their margins and thus develop new stores in smaller cities and towns."

In France, the problem is that around 40 percent of the record retail market belongs to the hypermarkets, which are destroying the prices and the margins on the best

sellers," he adds.

UPFI argues that fixing prices would help indie stores broaden the range of music available to consumers. "Hypermarkets don't carry more than 5,000 titles, whereas dedicated music stores offer up to 100,000," says UPFI president Jean-Michel Pava. "With the fixing of a retail price, we will help the development of new stores, which could be the medium to help the promotion of new talent, as they were in the '70s." According to UPFI figures, France had 3,000 indie record stores in the 1970s, compared with about 200 at present.

A new ally to UPFI's cause is EMI France CEO Gilbert Ohayon. He says, "The problem is that the biggest-selling records are discounted

by the hypermarkets, which don't sell our back catalog except at mid-price. A fixed price could help us to restore our margins and offer us the possibility of having a price strategy, something that is currently impossible."

The two biggest record companies here, PolyGram and Sony, remain opposed to such a measure.

"If retailers and producers insist on their margins, the consumer will have to pay the difference," says Sony Music VP Jean-

(Continued on page 58)



Baltic For Good. Hansa/BMG act Modern Talking is one of the first acts to receive platinum discs for sales in Latvia. The duo's members picked up their awards in June during a visit to the Latvian capital, Riga, which was on the duo's Baltic concert tour. The platinum discs, awarded by the Latvian Asots of Music Producers, were for 8,000 sales of the act's "Back For Good" reunion album. Shown here, from left, are Dieter Bohlen and Thomas Anders of Modern Talking; Armands Ruseknieks, promotions manager of BMG International; Baltic States; and Ojars Graumanis, head of BMG International's Baltic States representation office.

'The problem is that the biggest-selling records are discounted by the hypermarkets'

Ohayon To Exit EMI France

Exec Helmed Company For Eight Years

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

PARIS—EMI Music, one of France's most stable record companies, is losing its president, Gilbert Ohayon, who will step down after eight years at the company's helm at the end of the current fiscal year, in March 1999.

"He's done a superb job," says Rupert Perry, president/CEO of EMI Europe. "EMI France is a very strong and well-managed company." Ohayon, who has also headed EMI's Benelux affiliate since 1993, joined EMI from CBS/Fox Home Video, where he worked with former EMI Music chief executive Jim Field.

Ohayon and Field are known to be close, and Ohayon's departure has been strongly rumored following Field's leaving the company earlier this year.

Ohayon declines to comment on who may be his successor. But in the interim, he says, "It is business as usual." He acknowledges that the announcement of his exit some eight months before it actually happens has been influenced by widespread speculation and its debilitating effect on his team. Comments Ohayon, "The fact that my departure was announced way ahead is certainly the best solution rather than letting all these rumors spread, and in any case, it is a honest way of doing."

(Continued on page 58)

Japan's Avex Posts Gains In Sales, Profits

TOKYO—While most Japanese record companies are reeling from the effects of the current recession, leading indie label Avex's sales and after-tax profits rose in the year ending March 31.

Sales were up 14.7% to 47.9 billion yen (\$590 million) at the March 31 exchange rate). Operating profit fell 20% to 4.5 billion yen (\$53.7 million), and after-tax profit inched up 1% to 2.7 billion yen (\$20.5 million).

Behind Avex's impressive showing for the year were strong sales by domestic acts such as Namie Amuro, Glay, Every Little Thing, and Max, as well as international repertoire such as the label's long-

avex

running "Super Eurobeat" compilations, Prodigy, and Solid Harmonie.

"If the situation had been more favorable, our profit figures would have been better," says Avex chairman Tom Yoda. "But business is getting tough."

Yoda says despite Japan's economic woes, Avex's plans to make an indie public offering on Japan's over-the-counter stock market are still on track for Oct. 1.

While the sales and profit figures are only for the Avex group parent company, Avex Inc., Yoda stresses that the group is doing well overall.

"We manage the company on a group basis, and on that basis, we're very healthy," he says. Avex does not publicly release financial results for the group as a whole.

STEVE McCLURE

Aussie Gov't Recognizes Charity

SYDNEY—Support Act Limited, the charitable organization run by and for the music industry here, has received government approval to operate as a charity and raise funds.

Established a year ago to "provide relief and assistance to members of the Australian music industry who are in need or suffering hardship or distress," the organization has already attracted high-level participation, with the 16 board members coming from all major areas of the industry. The government has now agreed that the organization should be given a more formal footing.

Private donations to the charity's coffers include \$50,000 from the Phonographic Performance Com-

pany of Australia and \$10,000 from Showtravel, a company specializing in arranging entertainment industry travel and transport.

"We've always been able to put benefits together when something specific arises," says Support Act board member Fita Kicacabona. "But as the rock music community grows older and faces more crisis situations, something like this is quite essential."

"Thirty years ago every body was young, invincible, and immortal, and nobody was thinking of superannuation or pension plans. So now talented people are on the bread line, and they often don't know how to face their situation."

GLENN A. BAKER

BY KWAKU

LONDON—The world outside North America is no longer off limits for the Oakland, Calif.-based rap label No Limit. The label's owner, rapper/entrepreneur Master P, and the newly signed Snoop Doggy Dogg will both have No Limit albums released internationally this summer.

Eight years after starting out as an adjunct to a record shop, the label has now secured a worldwide distribution deal with Virgin Records for the world outside the U.S. The deal's passage was in part made easier because Virgin works

No Limit's U.S. distributor, Priority, internationally. However, Virgin Canada and Virgin Germany initially made separate approaches to No Limit.

Virgin Canada eventually secured its deal. According to its company sources, it has sold some 120,000 copies of No Limit's catalog in just more than three months.

"But because of the enthusiasm from Germany, France, and U.K., we decided to do the deal for the rest of Virgin worldwide, excluding the U.S.," says Virgin U.K. international product manager Dave Watts.

(Continued on page 58)

Jarre New Euro Artist Spokesman

LONDON—The European music industry has picked an artist who usually communicates through instrumentalists to speak on behalf of his peers.

French musician Jean-Michel Jarre will become the European industry's artist spokesman for the next two years, working closely with the music industry to promote the priorities of artists and record companies in Europe.

David Fine, chairman of the International Federation of the Phonographic Industry, says that "as one of Europe's most successful

and innovative musicians, [Jarre] is perfect for this role." Fine adds that Jarre will be "of enormous value in showing Europe's politicians that, on our priority issues of piracy and copyright protection in the information society, artists and the record industry are fighting for a common goal."

"In the age of the Internet, as now, Europe's music culture will thrive only with strong copyright laws," says Jarre in a statement. "I am very happy to use my voice, on behalf of the music industry, to deliver that message."



Speaking to Billboard, Jarre says there "are things an artist can say that bear more power than if it is said by people from the music industry."

Jarre, who is renowned for his interest in new technologies, says that "there are certain threats that can undermine the identity of artists and creators."

"European artists, and most notably those who are established, have to mobilize," he adds. "It is important at this stage for artists to fight for their future and to be present on the European scene, where many of the decisions that will be made at a European level in Brussels can affect the identity and the very existence of creators."

EMMANUEL LEGRAND

CDnow To Open European Warehouse

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

LONDON—Online music retailer CDnow is set to open "imminently" a warehousing facility in Europe, paving the way for European expansion.

European orders made through CDnow will be directly shipped from the European warehouse and no longer from the company's established U.S. facilities. All product shipped from Europe will have been bought from European record companies and wholesalers. According to the company's president, Jason Olim, the move permits CDnow to lower shipping costs and reduce delivery delays in Europe.

"We intend to offer an attractive price to consumers," said Olim, who thinks the price differential between Europe and the U.S. will offset by lower shipping costs. "As the [single European currency] comes into effect [next year], there will be increasing reduction in price differentials," he adds.

Olim revealed his new plans in a keynote speech delivered at the second Musiccom Europe conference, held June 24 at the Royal Hotel in London. Olim said the facility will be located in Holland and will allow the company to source products directly from European labels.

"It will dramatically increase our profile in Europe," says Olim, who adds that he doesn't expect CDnow prices for consumers in Europe to be affected by such a move. "There are a lot of European products that are not available in the U.S. that we will now be able to service to customers."

Currently, European orders shipped from the U.S. are liable for customs duty and value-added tax here. However, in practice, few parcels are opened by cus-

tomers officers in Europe, resulting in tax losses for European Union member states.

Other issues raised by Olim include artist royalties, exclusive territory licensing, recognition of revenue from other territories, distribution agreements, marketing plans, and retail price points.

Olim admits that he is not very concerned by the tax aspect. "It is at the receiving end that it should be dealt with," he says. However, he is aware of the reticence of

major labels, especially with the issue of transshipments.

"I hope that someday we'll all sit at the same table and resolve these issues," says Olim. "We have to sit and address those complicated problems and maximize the value [of online retailing] for artists and labels."

Olim said such a move will boost CDnow's international revenue, which already accounts for 20% of the company's total revenue.

CDnow's total revenue for the first quarter of 1998 topped the \$10 million mark, according to Olim.

Denmark's Iceberg Expands

BY CHARLES FERRO
COPENHAGEN—The independent record and publishing company Iceberg, home of acts like Scatman John, Natural Born Hippies, and Colorblind, is in the advanced stages of expanding its operations.

The 16-year-old company, headed by industry veteran Manfred Zahrenger, has recently inked deals with 11 new acts and is

'We're investing a lot, and now I'm gambling again'

working closely with BMG in Hamburg to exploit some of them internationally. Meanwhile, the company's head count has grown from four to 11.

Other upcoming priorities are the pop acts Natural Born Hippies, Rikki Rox, and Crispy and a new album by Scatman John.

The German affiliate of the film company Buena Vista Home Entertainment has reached an agreement with Iceberg to make

an animated Scatman John feature series. The new, yet untitled single from Scatman John is coincidentally slated for a release to accompany the premiere of the animated series this fall.

After Scatman John broke worldwide with "I'm A Scatman (Ski-Ba-Bop-Ba-Dop-Bop)" in 1995, Iceberg has been spending considerable amounts of time and money on developing a strategic long-term business plan designed to take the company into the next century.

"After the success with Scatman John," we asked ourselves, "Do we want to move to some tax haven and live the life? But, what the hell am I going to do in Luxembourg?" says Zahrenger. "We're investing a lot, and now I'm gambling again."

Colorblind, a guitar-edged pop/rock quintet, is the first of 11 new acts recently signed to the label. The band is represented by BMG outside Denmark.

"In terms of marketing expenditure, nobody has ever used such a large amount on a debut act," Zahrenger claims. "Production (Continued on page 59)"

newsline...

EMI GROUP CONFIRMS that new contracts are being negotiated for EMI Recorded Music president Ken Berry and EMI Music Publishing Worldwide president Marty Bandier. Berry's current pact is due to expire at the end of August 1999, while Bandier's runs until March 31, 2001. Following a U.K. press report predicting raises for the pair, an EMI spokesman tells Billboard that "there is no reason to believe" that new contracts will result in an increase in remuneration for either executive. Berry currently has a base salary of \$2.6 million pounds (\$2.14 million), plus share options and performance-related pay worth up to the same amount. Bandier's base salary of \$2 million is augmented by a performance-related bonus worth up to 70% of that figure, plus share options.

MARK SOLOMONS

WEGENER ARCADE board member Bert de Liefde is buying out the Dutch group's retail and classical music businesses to set up his own company: SilverMinds Music & Media will be made up of the 75-outlet Music Store, the territory's second-largest retail chain; Arcade's classical label, Vanguard Classics; several classical music magazines; and the radio station Concert Radio. SilverMinds, set to launch Sept. 1, will operate as four separate divisions: Discourier (Music Store and its wholesaler counterpart), Vanguard Classics, SilverMinds Media (radio and magazines), and SilverMinds Music, which is intended to develop nonclassical music. Former Music Store GM Martin van der Zouwen will join the newly formed SilverMinds board of directors. "SilverMinds will be focusing for the 35-plus demographic," de Liefde says. "We won't focus on youth, and we're not interested in marketing tools such as singles. Also, we don't like to be steered by charts." De Liefde's departure follows that of former Arcade president/CEO André de Raadt to launch his own Corbeus label earlier this year (Billboard, April 11).

ROBERT TELL

MIDEM LATIN Americas and Caribbean has chosen Teddy Bautista, executive president of Spanish authors' and publishers' society SGAE, as its first Man of the Year. He will receive the honor Aug. 24, prior to the Aug. 25-28 event in Miami Beach. No such award was made at last year's inaugural MIDEM Latin, which was marred by a ban on Cuban artists and their representatives, which Bautista ferociously opposed. Xavier Rey, chief executive of the Reed MIDEM Organization, cites Bautista's "support for Spanish and Latin American artists and composers and the prime role he has played in the music industry." Bautista says that "this is one of my greatest professional satisfactions..." It is also the recognition of the extraordinary and prestigious place that Spanish authors hold around the world.

HOWELL LLEWELLYN

FREE RECORD SHOP: the Netherlands' largest retail chain, increased net profit by 38% to \$4.4 million guilders (\$4.2 million) in the six months to March 31. Revenue, at 218 million guilders (\$109 million), was 18% higher than in the same period last year. Free attributes its profit gain to increased sales of computer software, both CD-ROMs and games. Also, the chain says the introduction of IZI telephone cards for mobile phones in its 140 outlets across the country has fit well with its target age group (12-49) for CD sales.

ROBERT TELL

RUDI STEENHUIS has been named managing director of PolyGram Portugal, succeeding Rodrigo Marin, who is to become non-executive chairman after 28 years with the company. In their new posts, effective July 1, both report to PolyGram Continental Europe president Rick Dobbin. Steenhuis, a Dutch national, has been marketing director of PolyGram Portugal since June 1997. He has been closely associated with the success of local acts Excess, Setimo Ceu, and Silence 4.

MARK SOLOMONS

SONY ARTIST RICKY MARTIN is scheduled to perform "La Copa De La Vida" (The Cup Of Life) at the Stade De France stadium in Paris as part of the opening ceremonies for the World Cup final Sunday (12). "La Copa," the official song of the soccer tournament, has spent four weeks at No. 1 on Music & Media's Eurochart Hot 100 singles chart and has also topped charts in several Latin American territories. Worldwide sales are "approaching 3 million" units, according to Sony.

MARK SOLOMONS

DANISH DANCE ACT DAZE was scheduled to headline a concert Saturday (11) on Moscow's Red Square to open the Junior Olympic Games. The free show, which was expected to draw about 50,000 people, will also feature two upcoming Norwegian acts.

CHARLES FERRO



Midnight Cowboy. Universal Music Norway's Espen Lind entertained winners of competitions organized by European media on June 20, taking advantage of the almost continuous daylight in his home capital, Oslo. The pig, on an open-top boat sailing around Oslo's fjords, included his top 10 European hit "When Susannah Cries," which was released June 15 by Universal in the U.K. Universal execs shown helping Lind bask in the midnight sun, from left, are Hiten Bhargava, Universal Music International (UMI) product manager; Yosi Kertan, UMI marketing director; Max Mueller, Universal Germany marketing director; Jocelyn Cooper Gilstrap, Universal Music Group senior VP; Lind; Petter Singaas, Universal Norway GM; Ruth Flower, UMI promotions manager; and Helge Berra, Universal Norway senior product manager.



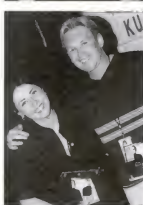
Marketing Mavens. Executives from Sony Music's Asian Marketing Mavens, executives from the company's recent marketing conference in Kuala Lumpur, Malaysia. Pictured, from left, are Stephen Yap and Laurent Blot, marketing director and international marketing manager, respectively, of Sony's affiliate in Malaysia; Yoonie Yuen, director of international artist marketing at Sony Music Asia; and Jesse Lu, marketing director of Sony's Taiwanese affiliate.



Harmonious Quartet. Executives from Germany's edel group gather in Singapore for an Asian marketing meeting organized by the company's Asian core markets, SWAT Enterprises. Pictured, from left, are edel Germany managing director Jans Gelsamer, SWAT chairman Stuart Watson, edel Asia/Pacific GM Alan Tan, and edel CEO Michael Heentjes.



Feeling Immortal. Columbia Germany scored a promotional coup in June when Celine Dion unveiled the world premiere of "Immortal" live on the German TV show "Gold Oder Liebe." Accompanying her were the Bee Gees. The audience at the studios of broadcaster WDR gave the one-off quartet a standing ovation. Shown congratulating one another, from left, are Maurice Gibb, Dion, Barry Gibb, and Robin Gibb.



Prosperous Garden. Two of MTV Networks Asia's key executives were presented with plaques by Sony Music to recognize their part in helping to break Savage Garden in the region. Pictured are the channel's talent and talent relations manager, Charlie Fenn, left, and its VP of programming and talent and artist relations, Andrew Hoppe.



Corridor Talk. Devin Fide, left, chairman of the International Federation of the Phonographic Industry (IFPI), thanks Multi-Media Development Corp. CEO Mohamed Arif Nun for his presentation at the recent IFPI council meeting in Kuala Lumpur, Malaysia. Nun briefed the conference delegates on the country's Multi-Media Super-computer Corridor (MSC) technology initiative.



Wild And Free. U.K. recording artist Connor Reeves, right, is interviewed by MTV Asia VJ Sonia during his recent promotional visit to Asia. Reeves, who is signed to British-based Wildstar Records, also met with executives from his label's licensees in the region.



Australians Abroad. Sony Music Asia marketing VP Andy Yavasis, center, presents awards to Savage Garden members Darren Hayes, left, and Daniel Jones at the end of their tour of nine countries in the region. The accolades marked half a million album sales in Asia for the Australian duo.



Appreciating Lennon. A posse of Zomba executives gathered to thank Julian Lennon for performing at the company's Singapore marketing meetings. Pictured, back row from left, are Pinna chairman Steve Mason, Lennon, Zomba European A&R head Martin Dodd, and Zomba Asia/Pacific marketing director Paul Paoletto. In the front row, from left, are Zomba U.K. international head Kieron Fanning, Zomba Europe VP Bert Meyer, and SWAT Enterprises chairman Stuart Watson.



Asian Renaissance. A quartet of Sony Music Entertainment (SME) executives are full of good cheer during the company's recent marketing conference, held at the Renaissance Hotel in Kuala Lumpur, Malaysia. Pictured, from left, are Aki Tanaka, GM of SME Japan, Rick Loh, managing director of SME Malaysia; Yasohachi Itoh, president of Asian affairs at SME Japan; and Yeo Eul-Yoon, managing director of SME Korea.



Honoring Monica. Sony Music Entertainment Spain presented Monica Naranjo with an octuple-platinum award marking 800,000-unit sales of her album "País de Mujer" in Spain. Pictured at a party after Naranjo's Madrid concert, from left, are Sony Music Spain president Claudio Conde, Naranjo, and Sony Music Entertainment Europe president Paul Russell.

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Billboard

JAPAN		GERMANY		U.K.		FRANCE	
(Domestic Publications Inc.) 07/13/98		(Media Control) 07/07/98		(Chart-Track) 06/24/98		(SNEP/07/10/98-Live) 07/04/98	
THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	NEW	1	1
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4	3	4	4	4	3	4	4
5	4	5	5	5	4	5	5
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182	181	182	182	182	181	182	1

HIT OF THE WEEK CONTINUED

EUROCHART		MUSIC & MEDIA	
THIS LAST WEEK	WEEKS	THIS LAST WEEK	WEEKS
1	1	1	1
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19	1	19	1
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SPAIN		MUSIC & MEDIA	
THIS LAST WEEK	WEEKS	THIS LAST WEEK	WEEKS
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MALAYSIA		MUSIC & MEDIA	
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HONG KONG		MUSIC & MEDIA	
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IRELAND		MUSIC & MEDIA	
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BELGIUM		MUSIC & MEDIA	
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AUSTRIA		MUSIC & MEDIA	
THIS LAST WEEK	WEEKS	THIS LAST WEEK	WEEKS
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SWITZERLAND		MUSIC & MEDIA	
THIS LAST WEEK	WEEKS	THIS LAST WEEK	WEEKS
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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

SPAIN: The latest bright thing to confound prophets of the end of flamenco is Niña Pastori, 20, whose second album, "Eres Luz" (You Shine) on BMG/Ariola, is aiming for the top of the charts after just three weeks. It is certain to improve on the 150,000 sales of her debut, "Entre Dos Puertos" (Between Two Ports), released when she was 18. Pastori, whose real name is María, is from a neighborhood of El Camarín De La Isla, the unequalled prince of flamenco, who died in 1992 at age 41. Camarín told everybody she was special, and later two huge names in Spanish music, Alejandro Sanz and Paco Ortega, took her under their wings. Ortega produced the new record, and Sanz wrote and arranged one of its songs, "Qué Pena" (What A Shame). Pastori is new and traditional at the same time, avoiding gimmicks as well as heart-wrenching music. On the contrary, "Eres Luz" is a passionate homage to a pure joy that recalls the transition from teenager to adult.

HOWELL LLEWELYN

SWEDEN: Dallas resident Lutricia McNeal had to travel to Stockholm in order to snare the attention of the international music industry. In return her record company, Arcade Music Co. Sweden, lifted the R&B artist to 10 status in many European markets, including the U.K., Benelux, France, and Spain, largely by the enthusiasm of the company's charismatic managing director, Jonas Siljemark. Her album "My Side Of Town—U.S. Version," is soon due for stateside release on the Sony Music-distributed Crave imprint, according to Arcade's Swedish office. McNeal has yet been announced. Her single "Stranded" is sweeping the European radio airwaves, while McNeal's version of the Barbi Benton gem "Ain't That Just The Way" (which sold in excess of 1.5 million units in Europe, according to her label) has been on Music & Media's Border Breakers chart for 12 months.

KAI R. LORTTUS

SINGAPORE: Independent label Snakeweaver Records has found that success in Asia's record business can be a double-edged sword. The eponymous album by metal act Ossuary was heavily pirated in neighboring Malaysia: Tapes of the set were said to have a pirate circulation of more than 5,000 units even before the release there. Snakeweaver owner Leonard Soosay signed a distribution deal with Pony Canyon in Malaysia to release a markedly different version with two bonus tracks, special packaging, and 24-bit mastering to improve the sound. The new version will be released first in Malaysia, and then next year, if he is able to get a copy in Singapore. Ossuary has been giggling since the early '90s, and its prowess as a highly accomplished speed metal group has helped it with a number of band competitions. Its lyrics are dark, with such songs as "Hated" (about racism) and "Living In Hell."

PHILIP CHALK

PORTUGAL/NETHERLANDS: A radio ad campaign beginning Wednesday (15) is one of the ways the Dutch music industry and media are supporting "OnDo Sonoro: Red Hot & Lisbon." The 11th in the "Red Hot" AIDS charity album series, it was released to coincide with Lisbon's Expo '98 world fair in May and comprises music from Portugal and its former colonies. Produced by Portuguese indie Moviplay, the compilation features David Byrne, Marisa Monte, and Caetano Veloso and is the follow-up to "Red Hot & Rio," the tribute to the late Brazilian composer Antonio Carlos Jobim. The first single is K.d. Lang's "Palo Hilario." Moviplay is coordinating the charity campaign with the Dutch AIDS Foundation.

ROBERT TILLI

AUSTRALIA: "I always had this dream that it would be fantastic to get a record deal before my 25th birthday," says Sydney native Rani. "I signed the deal three days before," the singer says of her contract with Virgin here. Rani co-wrote her debut single, the soulful, house-flavored "Always On My Mind," which reached the top 30 in the territory; a follow-up track, "Trust In Me," also reached major support on radio. Rani's debut album is due later this month. "She's got a very sophisticated R&B voice that doesn't sound like the Australian norm," says Penny Rowland, Virgin's national promotion manager, who adds that Asia and South Africa will be international target markets for the singer. The as-yet-untilted album includes jungle, drum'n'bass, and R&B styles. She pays tribute to the Malaysian-Indian ancestry of her professional crooner father, Kamali, with sitar and tabla on some tracks. "I doubt I'll be cutting a duet with my dad," she says, "but he taught me a lot about not being afraid to speak your mind and always reading your contract twice!"

CHRISTIE ELZEGER

IRELAND: "The Piper's Call" from Liam O'Flynn is one of this year's outstanding Celtic albums from a man regarded as Ireland's leading Uilleann pipe player. Released on Tara, it includes "An Droichthead (The Bridge)," with Mark Knopfler on electric guitar, which O'Flynn composed at the request of Ireland's president, Mary McAleese, and performed for her inauguration. Gaelic piper Carlos Nunes guests on two jigs named after the towns of Falo and Durness, and on two other tunes, Matt Molloy (flute) and Sean Keane (fiddle) are heard on several tracks, and O'Flynn performs an 18th-century song-air of unrequited love, "The Dark Woman Of The Glen," with Michael O'Suilleabhain and the Irish Chamber Orchestra. These collaborations explore new territory for O'Flynn, who has worked with Kate Bush, the Everly Brothers, Sheryl Crow, and the late John Cages. "The Piper's Call" was released in the U.K. on BMG Confidant and also for a North American release in the fall or early next year through Distribution North America to coincide with a tour.

KEN STEWART

NEW SUPPORT FOR FIXED PRICES

(Continued from page 53)

Claude Gasteau. "We are not in favor of such a measure because it should slow the market, which is already very frail."

PolyGram CEO Pascal Nègre adds, "Price fixing will increase the price of records, and that is dangerous. In any event, I'm sure that even if the Culture Ministry wants it, the Finance Ministry will never accept such a measure in the context of the free market."

Major labels body SNEP has, to date, taken no official position on the issue. Says SNEP GM Hervé Rony, "There is still a debate between the majors, and we have commissioned a research document on this question from the Ernst & Young research institute to help us in our reflection."

DENMARK'S ICEBERG EXPANDS

(Continued from page 54)

costs have totaled around \$240,000, but the marketing costs are up to approximately \$256,000. In a country of only 5 million people, they have to be able to sell 125,000 to get our money back. But BMG [Hamburg] came to before production of the Colorblind album was finished; they heard it and they bought it on the spot," says Zähringer.

Zähringer says the big problem with the majors is exploitation.

OHAYON TO EXIT EMI FRANCE

(Continued from page 53)

Perry says that since the search for Ohayon's replacement has only just begun, it's not yet clear whether that will take over responsibility for what France and the Benelux territories.

"The priority [in replacing Ohayon in France]," he says, "noted that Ohayon didn't have the Benelux responsibilities in 1993 "because of his ability and his stature."

In France, Ohayon has drastically restructured a formerly struggling company and focused

UPPI contends that the issue of price fixing should be linked to the record industry's longstanding call to have the value-added tax (VAT) on music reduced. Fava says, "If the inflationist effect of price fixing is a problem, it should be alleviated by a drop of the VAT from the current 20.6% to 5.5% at the same time."

Another issue closely associated with price fixing is TV advertising. The book sector is precluded from using this medium for promotion as part of its price-fixing deal. Record companies operate in the same position if UPPI's campaign is successful.

"This is not a problem," says EMI France's Ohayon, "because we will gain more than we will lose. Today we are investing too much in marketing."

"They don't exploit a track if it's not a hit in its home country. In the U.S. and U.K. it's difficult to place a European band. The third point is Germany, where it's not easy, but easier," he says. "I'm constantly on the phone to bring the music directly to them. All the new deals were made at around the demo level, and with the connections I have in the business, I try to push the acts from the beginning."

RECORD

on local repertoire with notable success with boy band 2 Be 3. When EMI acquired Virgin, both companies remained separate entities in France, with Ohayon reporting to Perry and Virgin president Emmanuel de Buretel reporting to EMI Recorded Music president Ken Perry.

Ohayon joined EMI January 1990 as marketing director for international repertoire in continental Europe. Previously, he was VP of southern European operations for CBS/Fox Home Video.

VIRGIN MAKES GLOBAL NO LIMIT DEAL

(Continued from page 53)

The first batch of international releases from the deal will be Master P's "MP Da Last Don," a U.S. chart topper out July 27, and Snoop Doggy Dogg's label debut, "Da Game Is 2 B Sold Not To Be Told," out Aug. 3. Kane & Abel's "Am I My Brother's Keeper" and Mac's "Shell Shocked" are slated to follow.

Master P and the roller coaster ride during the last two years. On Billboard's Top 2 R&B Albums chart in the July 11 issue, the profile label has two albums besides Master P's "MP Da Last Don." Those included Master P's double-platinum-cer-

tified "Ghetto D," which ranked as the top indie album on both The Billboard 200 and the Top R&B Albums chart for the time frame between April 26, 1997, and April 18 (Billboard, May 16). For that time frame, No Limit was also the top indie imprint for R&B albums, rap singles, and R&B singles.

"It's [in the] early days for record companies generally. U.S. rap record companies and their artists aren't very aware of the potential outside the U.S.," says Watts. "So we've got to let the artists and the No Limit and Priority people know that we're the international market, want listen to their records."

Quebec's MusiMax Fills Addict Niche

BY LARRY LOBLANC

TORONTO—Although adult-oriented MusiMax lacks the clout of its sister video station, the youth-oriented MusiquePlus, the network is becoming an important asset in marketing music in primarily French-speaking Quebec.

MusiMax, launched in September 1997, and MusiquePlus, launched in 1986, are co-owned equally by CHUM Ltd. of Toronto and Radio Mutuel Inc. of Montreal. Both stations operate from a 300,000-square-foot building in downtown Montreal in the same area where the city's film and jazz festivals are annually held.

Pierre Marchand, GM of both stations, says each reaches 1.8 million households in Quebec via basic cable. According to Marchand, MusiMax has a 2% share of Quebec's TV market, while MusiMax has a 5% share.

While MusiMax remains one of the most powerful tools in selling records in Quebec, MusiMax is being credited by industry sources for boosting local sales of Quebec acts as Isabelle Boulay, Bruno Pelletier, and the late Jacques Marchand, Yannick St-Amant, and Lisea de Sela and non-Quebec Canadian acts as Shania Twain, Loreena McKennitt, the Rankin Family, Bruce Guthrie, and Quattrocello.

Additional sources credit MusiMax has been instrumental in providing sales boosts to such international acts as Andrea Bocelli, Sarah Brightman, Jean-Jacques Goldman, Helmut Lotti, Emma Shapplin, Eros Ramazzotti, Florent Pagny, Eric Burdon, Garth Brooks, Garth Brooks, Martin, and Youssou N'Dour.

Pierre Paquet, president of Coeur de Lion Records, credits MusiMax for providing Canadian breakthroughs for Belgian singer Lotti and French soprano Shapplin. According to Paquet, in Canada—and primarily in Quebec—"Helmut Lotti Goes Classic T" has sold 256,000 copies, and Shapplin's "Carmine" has sold 60,000 copies. "MusiMax has done a great job for us," says Paquet. "They play a lot of new releases."

But Andre D. Cesare, president of Montreal-based Star Records, maintains that MusiMax is still finding its footing. "When they get everything in place, probably in 18 months or two years from now, MusiMax will be a penetrating force within the market," he says. "Earlier they tried things that didn't work, but they've [since] figured out how to deal with the audience."

According to Marchand, by embracing the genres of pop, classical, jazz, and folk, MusiMax has been developed to reach an audience that has outgrown MusiquePlus. But the station, he emphasizes, "is not a gear-up version of MusiquePlus."

"Our channel is unique in the world," says Marchand. We're a blend of [Toronto-based arts channel] Bravo! and VH1, with a bit of counter-programming. It's a lifestyle channel. I'm talking to people with an attitude but who have set-

tied down in life."

In developing the channel, Marchand says, "I asked myself, 'What kind of music does the age 30-plus demographic like and what type of channel would I want to watch?' They like pop, classical, world beat, [and] jazz. They're from Montreal, and some country if they're from outside

MARCHAND

Montreal and Quebec City. I said, 'Why not blend all of those musics, so whatever kind of music you're serving, it's the best restaurant in town for music?'"

Marchand's approach attracted Matt Zimbel, leader of the Montreal-based group Manteca for 18 years, who came on board as MusiMax's PD in February.

"When I saw how Albert and oriented the channel and what the music department was doing, I thought, 'Wow. This could be the coolest music station in North America.'"

With 30 of 36, including five hosts (the term "VIP" is not used), MusiMax programs six-hour clip cycles repeated twice daily. A clip in high rotation is played twice a day; medium-rotation clips are played six times a week. Unlike clip-heavy stations like MusiquePlus or its English-language counterpart, MuchMusic (owned by CHUM Ltd.), MusiMax heavily relies on interviews, documentaries, films, and concerts.

While recently released single-style clips—including those by such acts as Pagny, Céline Dion, Sarah McLachlan, Mariah Carey, and Francine Raymond—are prominent on MusiMax, the station's programming also consists of classical music, jazz, vintage French-language music, and oldies.

MusiMax's musical scope is possible not only because of the musical diversity of the Quebec marketplace but also because the audience of 1.8 million Quebecers—70% of whom are

French-speaking—strongly favor local TV programming over American-based shows.

Val D'Amico, Eastern regional sales director of EMI Music Canada, lauds MusiMax's commitment to breaking new acts. "With an act like Jacques Gélinaud, we needed a video, MusiMax will go beyond

doing a 15-minute interview," D'Amico says. "They did an interview, and then they packaged a one-hour special with a live performance."

Despite MusiMax's growing influence, Jim West, president of Montreal-based Justin Time Records, indicates that even with existing government and private-sector funding programs, producing a record isn't feasible for most indie Canadian labels. "To do a video for \$15,000 or \$20,000 to promote a jazz album, unless it's going to cross over [to the pop market], we're not going to do it," he says.

French radio stations operating in Quebec are mandated by the Canadian Radio-television and Telecommunications Commission to play 30% Canadian content (CanCon) and 65% French-language content. However, MusiMax, in accordance with its license, needs only 20% French-language programming (to be increased to 30% in three years) and 30% CanCon. MusiMax is required to have 30% CanCon and 35% French-language content.

D'Amico adds that by spotlighting English-language Canadian acts that might be inappropriate for MusiMax's programming and thus violate the only exposure available for those acts within Quebec. "At French radio here, the CanCon regulation is primarily filled with French artists, so there's no need for [programmers] to play [English-language] Canadian artists."

English-language Canadian acts that might be inappropriate for MusiMax's programming and thus violate the only exposure available for those acts within Quebec. "At French radio here, the CanCon regulation is primarily filled with French artists, so there's no need for [programmers] to play [English-language] Canadian artists."

Pop Veterans Find A New TV Home

TORONTO—An important aspect of adult-oriented MusiMax is providing exposure for Quebec's French-language pop veterans who have outgrown their television youth-oriented MusiquePlus. Both Montreal-based stations are co-owned by CHUM Ltd. and Radio Mutuel Inc.

Quebec music has historically been tied in middle-of-the-road pop. MusiMax has been able to spotlight such revered local artists as Ginette Reno, Michel Rivard, Yvonne LeMay, Lara Fabian, and Roch Voisine. Prior to MusiMax being launched in September, many of these acts had been played on MusiquePlus.

"Being the only video channel in Quebec, MusiMax had to play Ginette Reno," says Pierre Marchand, GM of both stations. "How can you play Ginette Reno and the Smashing Pumpkins without sending the

kids away? With MusiMax, we have been able to refocus MusiMax and leave all that MOR behind. We send it all over to MusiMax now."

Still, MusiMax and MusiquePlus both program clips by such Quebec stars as Kevin Parent, Daniel Bélanger, Mario, Les LaPointe, and Yannick St-Amant, and both have heavy supporters in the province's superstar, Céline Dion.

"There's no way we can avoid playing Céline Dion on either station," says Marchand. "Her audience in Quebec is from age 16 to 77. In September, MusiMax did a Céline show. Each night there was Céline [footage] from throughout her career. We finished up with 24 hours of Céline."

"One day," he jokes, "we're going to launch an All Céline and we're going to do all of the footage we have."

LARRY LOBLANC

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BILLBOARD JULY 18, 1998

Markets

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

WEA No. 1 In Total Album Market Share For '98's 1st Half

Sony Is No. 1 In Current Share, BMG In Singles

BY ED CHRISTMAN

NEW YORK—WEA has overtaken Sony Music Distribution, which dominated the first quarter, to regain the No. 1 spot in total U.S. album market share for the first six months of 1998. In displacing Sony Music, WEA racked up 18.3% in market share.

Although Sony fell to No. 2 in total album market share, it retained the top spot in U.S. current market album share, with 18.9%. BMG, which has emerged as the perennial leader in U.S. singles market share, once again holds down that spot, finishing out the period with a 23.5% slice of the pie.

For the six-month period that ended June 28, WEA also was the top U.S. distributor of country albums, while EMI Music Distribution (EMD) jumped to the head of the class as the No. 1 U.S. distributor of R&B albums.

The market share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. After collecting the information from the accounts, which make up 85% of U.S. music

sales, SoundScan then projects totals for the entire U.S. market.

Market share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares collected by SoundScan from the panels are used to compile Billboard's album charts for those genres.

The market share totals are for the period beginning Dec. 29, 1997, and ending June 28. In calculating current market share, SoundScan only counts those 1998 album sales that have occurred within the first 15 months of a title's release (12 months for classical and jazz albums).

In landing in the top spot for total U.S. album sales, WEA placed three albums in the top 10 in terms of year-to-date sales: the "City of Angels" soundtrack, matchbox 20's "Yourself or Someone Like You," and Madonna's "Ray of Light."

Although WEA's 18.3% performance is slightly off the share it maintained in the first half of 1997, when it had 18.7%, it is half a percentage point better than the company had in the first quarter, when it was the No. 2 distributor.

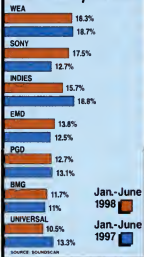
In moving back to the top, WEA had strong showings in alternative rock, hard rock, and jazz. It was the No. 1 distributor during the first half of the year in those categories, as well as country. WEA was also the No. 1 distributor in both the classical and deep catalog categories and the No. 2 distributor in jazz.

Although Sony fell out of the top spot in total album market share, its 17.5% showing makes it the No. 2 distributor in total album sales. While its market share is down two percentage points from its industry-leading total in the first quarter, it is almost five percentage points better than the 12.7% the company garnered in the first half of 1997.

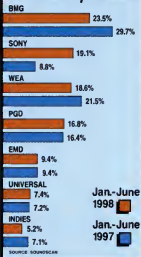
Sony's showing was boosted by its strength in soundtracks and Latin music, where it is the No. 1 distributor in both categories, and in deep catalog and hard rock, where it is No. 2 in both.

The independent sector continues to backslide, with its total album market share collectively totaling 15.7% in the first half of the year, down from the 18.8% it had during the same period last year, when indie held the No. 1 spot among U.S. distributors. Despite losing market share, the independent sector continues to have impressive performance in classical, jazz, and gospel, where it is the No. 1 distributor in all three, and in Latin and new age, where it is No. 2 in both genres. EMD came in fourth with a 13.6%

Total U.S. Album Market Share By Distributor



Total U.S. Singles Market Share By Distributor



piece of the pie, up about one percentage point from the 12.5% it garnered in the first half of 1997. EMD distinguished itself in rap (where it is the No. 1 distributor), thanks to a

red hot performance from Priority, and in new age (where it is the No. 2 distributor), thanks to Virgin Records. The latter has staked out new age as a growth area over the

last 18 months.

PolyGram Group Distribution (PGD) came in fifth in total album market share with 12.7%, down slightly from the 13.1% it had in the first half of last year. PGD was the No. 2 distributor in both the classical and jazz genres.

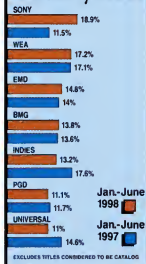
BMG was in sixth place, but its 11.7% market share improved upon the 11% it had last year during the same period. BMG was the No. 1 distributor in the new age genre, thanks largely to Windham Hill, and the No. 2 distributor in the gospel and rap genres.

Universal, meanwhile, dropped into last place, with a 10.5% market share, down from the 13.3% it had in the first half of last year, when it was the No. 3 distributor for total album market share.

As for current album market share, Sony's 18.9% total is a vast improvement over the 11.5% the distributor had in that category in the first half of 1997, when it was in last place. Sony's big sellers in the first half of the year were the "Titanic" soundtrack, which is the top-selling album of the year, and "Cellar Door's" "Let's Talk About Love," the No. 2 best-selling album of 1998, as of June 28. The company's other page 61

(Continued on next page 61)

Total "Current" U.S. Album Market Share By Distributor



BY JIM BESSMAN

NEW YORK—EMI Music Distribution has linked with the A&E cable-TV network in putting together catalog compilations based on the programmer's popular "Biography" series.

The first titles, out in June, feature Lena Horne, Bob Dylan, Judy Garland, Mel Tormé, and Nat "King" Cole. They include hits and archival material such as live recordings and rare or unreleased tracks.

The enhanced CDs also include original two-minute "Bio Bites" presentations with "Biography" host Jack Perkins and an offer for 50 free hours on America Online. The online service has provided a sampler disc featuring one track from each title combined with America Online software as an August promotional giveaway to the 250,000 subscribers of Biography magazine.

"We're targeting the 'Biography' fan base of 2.5 million [viewers] a night and introducing our catalog to an audience which doesn't tend to rush to record retail," notes Marc Raab, EMI Music Distribution's senior director of product development and marketing. "We're also marketing the product as a line to

make more impact with retailers."

Raabha conceived the idea for the "Biography" audio line—known at A&E as the "Biography Music Series"—upon realizing that the series is "the only show I can get my wife to watch along with me" and that packaging great artists under its umbrella could be geared to a sophisticated higher-end demo.

"Biography" and A&E get huge purchases from mass merchandisers in time buys," he adds, noting that in addition to "overwhelming" reaction from dealers like Circuit City, Borders, Best Buy, Tower, and Virgin, rackjobber Handelman was "absolutely interested, to my surprise. I didn't think of their consumers, but the 'Biography' name is brand-based."

Raabha notes that the series' packaging is helping spur interest. The discs are enclosed in open-ended, die-cut slipcases. The left side of each cover features the "Biography" logo and a large duo-tone portrait of the artist from his or her younger years. On the right, beneath the A&E logo, is the designation "A (Musical)

Anthology," with a die-cut window underneath exposing a color picture of the mature artist from the CD booklet.

"It's almost like a TV set," says Raabha of the die-cut effort. "We presented it at meetings with the accounts, and they increased orders of the packaging alone. People say they want to put them on their bookshelves."

Jonathan Paisner, A&E's manager of consumer product development, says the partnership with EMI "extends 'Biography' into the world of music, which is a very natural and logical extension—and certainly worthy of that heritage."

He notes, for example, that "EMI could have released another generic Garland hits package and didn't need us for it. But 'Biography' creates for them a wonderful umbrella that is highly marketable and promotable and offering a new front-list promotional product with a real point of differentiation in the marketplace. So it's an ideal situation for us."

Paisner says there will be promotional support for the new production on the "Biography" TV program and in the magazine, as well as cross-promotion (Continued on next page)

newslines...

@HOME NETWORK, a provider of high-speed cable Internet services, has reached 10 new distribution agreements with worldwide cable operators that represent more than 10 million homes. The new North American distribution deals are with Century Communications, Insight Communications, Bresnan Communications, Lencoste Communications, Jones Interchange, Cogeco, and Garden State Cable. @Home already had deals with such large cable operators as TeleCommunications Inc. and Comcast.

NEWS CORP. says it plans to sell as much as 20% of its Fox entertainment unit to the public. Wall Street analysts estimate the value of the Fox Group at \$15 billion-\$16 billion, indicating that a 20% initial public offering could raise more than \$3 billion. The Fox Group would include the 20th Century Fox film studio, Fox Home Video, 22 TV stations, the Fox TV network, and other assets.

AUDIO BOOK CLUB says it has been adding more than 4,500 members a month via the Internet, increasing its total membership to more than 340,000. Prior to its big online push, the Boca Raton, Fla.-based direct marketer of audiobooks was adding about 300 members a month. The company's stock soared to more than \$13 a share after the announcement was made, from a 52-week low of \$3.375. At press time, it closed at \$9.625 on the American Stock Exchange.

WINDHAM HILL RECORDS has teamed with Visa USA and Barnes & Noble Bookstores to launch a promotion linked to George Winston's latest release on the label, "All The Seasons Of George Winston." A mailing to Visa cardholders will invite consumers to buy the album with their Visa cards and receive a free eight-song CD sampler from Barnes & Noble.

THE PULLMAN GROUP, the royalty securitization unit of Falmestock & Co., operated by David Pullman, has expanded its staff. Joining Pullman in New York are Elaine Mallon, representing the company in entertainment and literary fields, Kerri Savage, special projects manager, and Theodore Chug, senior associate. Previously, the company gained West Coast representation with the additions of Billy Meshele and Joan Massa from music publisher Music & Media.

VIDEO UPDATE, a St. Paul, Minn.-based video retail chain, reports a net loss of \$14.5 million in the fiscal year that ended April 30, compared with net income of \$4.6 million the year before. The loss was the result of one-time charges amounting to \$17 million related to the acquisition of another video retail chain, Movieviews. Revenue increased 70% to \$156.1 million from \$91.8 million.

TIME WARNER says its Time Warner Telecom unit has temporarily delayed a proposed initial public offering of stock "due to market conditions." The unit, a partnership with MediaOne Group and Advance/Newhouse, offers business telephone services in selected markets.

ACCLAIM ENTERTAINMENT, a publisher of video games, reports a net profit of \$5.7 million in the third fiscal quarter, which ended May 31, compared with a loss of \$69.7 million in the same period a year ago. Revenue increased 76% to \$73.2 million from \$41.6 million. The big gains were attributed to new game releases, such as All-Star Baseball 99 for Nintendo 64 and Game Boy formats.

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Multimedia Advances Offer Labels New Tools

Internet Bandwidth Still An Issue, But Enhanced Discs Are More Complex

BY DOUG REECE

LOS ANGELES—Foreshadowing the broadband revolution, technology companies are offering CD-ROM and DVD-ROM-based products to enhance the multimedia experiences for music fans and exploit new commercial opportunities.

The prohibitive cost and low capacity of Internet bandwidth and a fundamental lack of quality in streaming have limited the potential of Web-wide and other pay-per-view Web-wide Web events. Bandwidth refers to the capacity of cables or wires to transmit data; broadband indicates a very high capacity for data transmission.

Although Web-connected discs, mainly enhanced CDs, have been available for some time, labels and technology companies are now taking advantage of the increased memory on ROM discs to create interesting new promotions.

BIOGRAPHY

(Continued from preceding page)

motion on the show's World Wide Web site and in local radio buys.

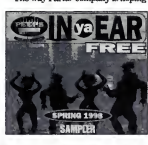
Rasbha says an on-air cable affiliate marketing campaign in the top 30 markets will allow promotion of the product on several channels per given cable carrier.

He says that besides traditional EMI-serviced music releases, special marketing opportunities exist with accounts like Stores of Knowledge and the Collector's Choice catalogs. "The next series of 'Biography' titles is due in six to nine months, Paisner says. According to Rasbha, the next titles will focus on country artists, with Las Vegas showmen—including Lou Reizman, Dean Martin, and Sammy Davis Jr.—to follow.

"The best thing is that living artists like Lera Horne, or the families of those very involved in the projects," says Rasbha. "So it's not just the record company digging around."

"There are connected [enhanced CDs] that take people to the Web with a click of the button, but once they got there and saw all the glory of the things that make up the Web at the moment, they had a lot of anticlimax," says Ken Parks, VP of business development for Skokie, Ill.-based HyperLOCK Technologies.

The way Parks' company is hoping



to remedy these concerns, as well as answer security issues, is through its HyperCD technology.

HyperCD works by stripping away bits of a music or video file, rendering it useless. Those bits are further encrypted and placed in a "security envelope" on the host Web site, which has total control over when each portion of an encrypted file can be accessed. In this way, companies can time the release of the video or audio segment at will.

"There are multiple layers of protection, because the HyperCD has multiple levels of encryption," says Parks. "A pirate would not only have to break through a fire wall to get the key and decrypt it, but then they have to figure out where the raw bits go in the encrypted file file."

HyperLOCK has tentative plans to work with Atlantic, Rykodisc, Interphase, and Elektra.

The company, collaborating with BMG Union, bundled a CD-ROM with the June/July issue of *Rolling Stone* that directed users to BMG's Peeps Republic Web site. After downloading a key from the site, users were given access to videos from artists such as Sean "Puffy" Combs,

Usher, and the Lox.

Its program with Warner Bros. Online is more ambitious. Warner Bros. is creating original programming for a new DVD-ROM-formatted, behind-the-scenes series, "Drive-On." The disc, which will be bundled with DVD-ROM-equipped computers, launches this fall.

AT&T's digital distribution arm, a2b music, has also gotten involved in disc-based promotions via projects with artists such as Bonnie Raitt and Erykah Badu.

Raitt's latest album, "Fundamental," was bundled with a CD-ROM that, when unlocked through a2b music's Web site, gives users access to three exclusive tracks featuring Raitt singing with Randy Newman, Little Feat, and Ruth Brown.

The CD-ROM, available exclusively through Warner Records, also includes interviews, a biography, and a video for the album cut "One Belief Away."

Other companies are already exploiting locked ROM discs for commercial purposes.

Using a2b's technology, Santa Cruz, Calif.-based new technology company Global Music Outlet (GMO) has struck fertile ground with its magazine-bundling CD-ROM promotions.

The company's latest project featured a CD-ROM with encrypted tracks from 18 acts, including Badu, Carole King, and Todd Rundgren. The CD-ROM, called "Red Songs," will be bundled with the September issue of *PC World* magazine (Newsline, Billboard, July 11). The disc will require users to gain an access key online in order to activate the tracks. While most cuts are free, some, by artists including Badu, Rundgren, and Joan Jett, are for sale. Using the a2b player, users can pay a dollar each for the keys to different songs.

GMO CEO Anthony Stonefield notes that because of the substantial memory space on CD-ROM discs and the fact that songs are compressed, companies could potentially place 170 to 180 songs on a single disc. Compression is the shrinking of music files by removing certain portions of a recording. This has marginal effect on sound quality but lets each song take up considerably less space on a disc.

According to Stonefield, the promotion is part of a joint venture with Digital Concepts, a company that specializes in bundling CD-ROMs. The partnership calls for the companies to distribute 11 million CD-ROMs through 1999.

Although individuals interviewed for this article say that broadband technology could allow labels to offer these CD-ROM/DVD-ROM-style promotions—HyperLOCK is hoping to extend its patent to cable set-top units—most see them as providing an early, soft testing ground.

"We believe," Stonefield says, "this is potentially the way of really building a case for electronic distribution."

EXECUTIVE TURNABLE

MUSIC VIDEO. RCA Records in New York promotes Lou Robinson to VP of video promotion/marketing. He was national director of video promotion.

BET in Washington, D.C., names Robert Santner and Marcy Polanco communication managers. They were, respectively, associate account executive at Ketchum Public Relations and account executive at Edelman Public Relations.

NEW MEDIA. Liquid Audio in New York appoints Dick Winkate VP of content development and label relations. He owned Winkate Marketing, a new media marketing firm.

DISTRIBUTION. EMI Music Distribution in Woodland Hills, Calif., promotes Jerry Brackenridge to VP of



ROBINSON WINKATE

field sales and marketing and Bruce Gearhart to VP of major accounts and names Ron Weir VP of major accounts and Mark Cope senior director of singles sales and artist development. They were, respectively, VP of major accounts, account manager, VP of national accounts at Campbell Soup, and director of music marketing services at Radio & Records.

Sony Wonder's Chapin, Roar's Rory Return

TOMMY RORY: Two of the highest-profile performing artists in the children's arena, Tom Chapin and Rory, are each coming out with a

labelmate on Sony Wonder, releases "Good Friends" Tuesday (14) on their own Roar Music label, based in Chevy Chase, Md.

Chapin's album is his seventh family record and his third to be issued in Sony Wonder's Family Artists Series. Inspired by Chapin's hometown in upstate New York's Hudson River Valley, the 15-track "In My Hometown" features a stylistic cornucopia of reggae, Celtic, celtic, mariachi, classical, ragtime, folk, rock-'n'-roll, boogie-woogie, and doo-woop music. The album focuses on daily events that delineate life in a typical American town; it includes guest



by Moira McCormick

appearances by Cherish The Ladies Joanie Madden on tin whistles and folk artists Jay Ungar and Molly Mason (Kiss Burns "The Civil War"). As with albums past, Chapin collaborated with longtime songwriting partners John Forster, Michael Mark, and Jon Cobert.

"In My Hometown," along with a recorded Chapin interview, will be heard on A&I Music Network's in-flight feature programming on national airlines later in the year. One-screen advertising and music will be played in Sony theaters, and a print campaign including national parenting publications will roll out in the fall and continue through 1999's first



new album this summer.

Chapin is the only kids' artist still recording for a major label, Sony Wonder. He releases "In My Hometown" Aug. 18; the order cutoff is July 23. Rory, formerly Chapin's

Billboard

JULY 16, 1996

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			IMPRINT: CATALOG NUMBER/DISTRIBUTING LABEL (C&P) PRICE	
1	1	5	READ-ALONG	*** No. 1 ***
2	11	2	VEEGIE TUNES	VEEGIE TUNES 2
3	2	4	READ & SING ALONG	MULAN
4	7	116	READ-ALONG	THE LION KING
5	4	131	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	5	83	CEDARMOOT KIDS CLASSICS	TODDLER TUNES
7	6	150	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
8	9	148	BARNEY A	BARNEY'S FAVORITES VOLUME 1
9	3	14	VEEGIE TUNES	VEEGIE TUNES 3
10	8	10	CEDARMOOT KIDS CLASSICS	SILLY SONGS
11	8	17	MY FIRST SING-ALONG	WINNIE THE POOH: SILLY OLD BEAR SONGS
12	12	86	VARIOUS ARTISTS	20 SIMPLY SUPER SINGABLE SILLY SONGS
13	19	113	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
14	14	102	CEDARMOOT KIDS CLASSICS	SUNDAY SCHOOL SONGS
15	16	150	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 2 - 60 YEARS OF MUSICAL MAGIC
16	13	114	CEDARMOOT KIDS CLASSICS	ACTION BIBLE SONGS
17	15	34	READ-ALONG	THE LITTLE MERMAID
18	17	6	VARIOUS ARTISTS	MORE SILLY SONGS
19	18	9	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME 2
20	23	5	PUESS	CHILDREN'S SONGS
21	21	17	READ-ALONG	THE ORIGINAL STORY OF WINNIE THE POOH
22	22	18	SESAME STREET MUPPETS	ELMOPALOOZA!
23	26	13	CEDARMOOT KIDS CLASSICS	PRESCHOOL SONGS
24	20	84	CEDARMOOT KIDS CLASSICS	BIBLE SONGS
25	RE-ENTRY		SING-ALONG	WINNIE THE POOH

Children's albums are ranked by sales of 100,000 or more. * denotes industry A&I (America's Record Industry Association) certification for sales of 500,000 or more. ** denotes certification for sales of 1 million units, with multiple copies awarded to a release between the weeks of 100,000 and 499,999. *** denotes certification for sales of 2 million units, with multiple copies awarded to a release between the weeks of 500,000 and 999,999. Most albums appear on cassette and CD. * denotes albums only LP is available. Most tape prices, and CD prices for B&C and RCA, are suggested retail prices. * denotes CD, and all other CD prices are equivalent prices, which are suggested from wholesale prices. © 1996, Billboard/PI Communications, and SoundScan Inc.



quarter. Rory's latest, "Good Friends," features the artist in celebrity duties with Jason Alexander ("Seinfeld"), Carol Burnett, and Al Jareanu. The album's music and lyrics were co-written by Rory and collaborators Marty Henne and Tom Guernsey.

"Good Friends" is being distributed by Rounder Kite. Its marketing plans include advertising and publicity campaigns, online sweepstakes and giveaways, and joint promotions with the National Head Start Association and the Learning Channel. Radio promotion will target chil-



dren's and family radio stations as well as country outlets. Rory isn't a country artist, says a spokesman for the artist, but the format's young-parent demographic is a natural audience for the Maryland-based singer/songwriter and mother of

(Continued on page 61)

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	WEEKS COMPILED
			COMPILED FROM ANATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
			IMPRINT: CATALOG NUMBER/DISTRIBUTING LABEL (C&P) LAST PRICE		
1	1	1	SOUNDTRACK	*** No. 1 ***	
2	2	2	METALLICA	METALLICA	267
3	3	3	BOB MARLEY AND THE WAILERS	LEGEND	382
4	4	5	JIMMY BUFFETT	SONGS YOU KNOW BY HEART	475
5	5	6	BEASTIE BOYS	LICENSED TO ILL	353
6	6	7	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	139
7	7	8	FRANK SINATRA	SINATRA REPRISE - THE VERY GOOD YEARS	135
8	8	9	JAMES TAYLOR	GREATEST HITS	402
9	9	10	CELINE DION	FALLING INTO YOU	121
10	10	11	GUNS N' ROSES	APPETITE FOR DESTRUCTION	371
11	11	12	DAVE MATTHEWS BAND	CRASH	214
12	12	13	DEEP LEPPARD	VAULT - GREATEST HITS 1980-1995	91
13	13	14	LYNN SKYRBY	SKYRBY'S INVROYS/OTHER GREATS HITS	111
14	14	15	PINK FLOYD	DARK SIDE OF THE MOON	1311
15	15	16	JEWEL	PIECES OF YOU	125
16	16	17	METALLICA	...AND JUSTICE FOR ALL	63
17	17	18	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	234
18	18	19	SARAH MACLACHLAN	FUMBLING TOWARDS ECSTASY	128
19	19	20	NEWMARKET	JAGGED LITTLE PILL	158
20	20	21	ALANIS MORISSETTE	ALL EYES ON ME	101
21	21	22	FLEETWOOD MAC	GREATEST HITS	329
22	22	23	FRANK SINATRA	FRANK SINATRA'S GREATEST HITS	33
23	23	24	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	288
24	24	25	PINK FLOYD	THE WALL	623
25	25	26	SUBLIME	40 OZ. TO FREEDOM	85
26	26	27	AEROSMITH	BIG ONES	96
27	27	28	SHANNA TAYLOR	THE WOMAN IN ME	175
28	28	29	STEVE MILLS BAND	GREATEST HITS 1974-78	356
29	29	30	FRANK SINATRA	THE BEST OF THE CAPITOL YEARS	105
30	30	31	THE WALLFLOWERS	BRINGING DOWN THE HORSE	105
31	31	32	METALLICA	MASTER OF PUPPETS	60
32	32	33	ERIC CLAPTON	BACK IN BLACK	224
33	33	34	METALLICA	THE CREAM OF ERIC CLAPTON	66
34	34	35	ERIC CLAPTON	LOAD	104
35	35	36	JOCK MAC VINTAGE	JOCK MAC VINTAGE	154
36	36	37	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
37	37	38	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
38	38	39	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
39	39	40	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
40	40	41	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
41	41	42	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
42	42	43	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
43	43	44	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
44	44	45	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
45	45	46	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
46	46	47	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
47	47	48	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
48	48	49	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
49	49	50	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381
50	50	51	THE WALLFLOWERS	THE CREAM OF ERIC CLAPTON	381

Catalog albums are ranked by sales of 100,000 or more. * denotes industry A&I (America's Record Industry Association) certification for sales of 500,000 or more. ** denotes certification for sales of 1 million units, with multiple copies awarded to a release between the weeks of 100,000 and 499,999. *** denotes certification for sales of 2 million units, with multiple copies awarded to a release between the weeks of 500,000 and 999,999. Most albums appear on cassette and CD. * denotes albums only LP is available. Most tape prices, and CD prices for B&C and RCA, are suggested retail prices. * denotes CD, and all other CD prices are equivalent prices, which are suggested from wholesale prices. © indicates past or present licenseholder title. © 1996, Billboard/PI Communications, and SoundScan Inc.

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Creditors Have Fate Of Alliance Reorganization Plan In Hands

END IN SIGHT: The Alliance Entertainment Corp.'s reorganization plan has been mailed to creditors for voting. In the plan, the banking group gets 87.5% of the company's equity, with the other 12.5% held in the company's treasury for future distribution to company management and unsecured creditors, via warrants. Also, the six majors will receive about seven cents on the dollar, in addition to about 30 cents on the dollar realized through taking returns in exchange for providing credit during the bankruptcy.

According to those familiar with the plan, the unsecured creditors, which include bondholders and independent labels and distributors, are being offered warrants equivalent to 5% of the equity. But the creditors' committee has been pushing for a larger payout and has been negotiating with Alliance since the bankruptcy court approved the plan to be mailed to creditors for a vote. The ballot is due back to the court by July 24, with a confirmation hearing set for July 30. In order for the plan to be confirmed, it must be supported

by at least half of the creditors in terms of numbers and by at least two-thirds of the pre-petition debt in terms of dollars. If that happens, Alliance would emerge from Chapter 11 sometime in August, or 13 months after it filed Chapter 11.

In an informal survey among the independent community, Retail Track has found that most independents are willing to support the plan. As one label head puts it, "If Alliance survives, there is still business to be done and profits to be made off of them." Johnny Phillips, VP of Memphis-based Select-O-Hits, says that the company will vote to approve the plan and will continue to do business with Alliance. "They are important to the business," he says. "We will give them credit, but we will be strict with them and watch them very carefully." He also says that initially Alliance may not get normal dating terms from Select-O-Hits and a lower credit line. But he adds that both could be adjusted, depending on Alliance's performance.

Burt Goldstein, a principal in (Continued on page 64)

RETAIL TRACK

by Ed Christman



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SPD Blazes Cuisine-Oriented Path At Nontraditional Retail

A DIFFERENT ROUTE: In the independent music business, nontraditional marketing is a subject that's a lot like the weather. Everybody talks about it, but not too many do something about it.

Given the continuing constriction of music retail in recent years, which has resulted in increasing competition for shelf space and initial buy-ins, it's surprising that more indie labels haven't explored the nontraditional retail landscape—especially considering how lucrative that side of the business can be if it's attacked aggressively.

Some indies have managed to turn a very handsome profit from nontraditional business. For example, Putumayo World Music—itsself the outgrowth of a clothing store—has marketed its international sounds to a broad range of retail outlets. (Declarations of Independents recently spotted a nice display of Putumayo releases at the Los Angeles County Art Museum gift shop.) And American Gramophone's nontraditional and direct-sales efforts have been a virtual gold mine.

A lot of labels gab about these kinds of opportunities but never pull the trigger. However, one company, New York-based 32 Records, is stepping up to the plate with a new division, SPD Entertainment, which is wholly dedicated to making inroads into nontraditional retail.

SPD is a couple of steps away from 32's core business: The label, operated by Robert Miller and veteran jazz producer Joel Dorn, is primarily a jazz reissue firm. It has been handsomely repackaging the Muse Records catalog and recently has plucked some of the more obscure



by Chris Morris

corners of Atlantic's jazz vaults.

SPD is the brainchild of Tim Brack, a former staffer at the now-defunct Continuum Records.

Brack rightly says the market for nontraditionally oriented product "is big, but a lot of people are not looking at it seriously... I'm trying to give the same quality as nontraditional retail you can get at traditional retail."

The company's first releases, which hit the street Aug. 4, will be four titles in SPD's "Nomadic Chef" series. The packages combine music of a specific locale, selected by U.K.-based world music consultant Peter Gardner, with a booklet of traditional recipes put together by veteran chef Mike Nichols. The initial quartet of releases focuses on the food and music of Mexico, Spain, Italy, and France; future collections will spotlight India, Brazil, Russia, Africa, Germany, and the Far East, while other compilations will be devoted to Thanksgiving and Christmas feasts and the joys of barbecue.

The "Nomadic Chef" sets carry a list price of \$9.98.

"I've tried to keep everything within budget—50 minutes of music, plus dishes that don't cost \$100 to make," Brack says.

He continues, "We're just going through the doors with this product,

but the reaction we're getting is tremendous.... We were just at a big gourmet food show in Manhattan, and we were the only music there."

Ryko Distribution Partners is handling distribution for music retail, while SPD is taking the product to nontraditional firms.

"My goal is to create a distribution company that can take this 15,000-20,000 outlets throughout the country," Brack says. "I don't just want to be a label.... If I can create a distribution company that can do that, I know it could be huge."

FLAG WAVING: Over the course of the last two decades, the music of Chip and Tony Kinman has spanned a variety of styles.

In the late '70s, the Kinmans fronted politico-punk unit the Dills, remembered for such confrontational singles as "I Hate The Rich." In the early '80s, the brothers ran an abut-fence and formulated the pioneering cow-punk band Rank & File, which promoted chugging country rhythms and neo-Everly Brothers harmonies. After that group folded, they gravitated to a harder, almost industrial sound in the L.A.-based guitar/bass/drums machine "trio" Blackbird.

Now, they have done another volte-face with their western music group Cowboy Nation. The unit's self-titled debut is being released on Tuesday (14) by South Beach, Fla.-based Coconut Grove Records.

The Kinmans started fiddling with cowboy songs after a long eight-year run with Blackbird left them tired of their "band's" abrasive sound. They started up an informal new trio with former Drenth Syndicate drummer Dennis Duck.

"Chip and I were thinking of recording some of the songs for ourselves—cowboy songs, and 'Long Black Veil,' Jimmie Rodgers stuff," says Tony. "When we started record-

around a campfire, it's not on the record."

Though "Cowboy Nation" has already been issued to favorable reviews in Australia and the U.K., it didn't find a U.S. home easily. "Nobody really got it," Tony says. "Almost by accident, Coconut Grove, which is a world music label, heard the record and flipped."

The Kinmans have been taking

their cowboy songs to L.A. clubs and such off-market spots as the Gene Autry Western Heritage Museum in Hollywood and various cowboy poetry readings. On Wednesday (15), they play an Intel Festival gig at the Westbeth Theatre in New York; they'll appear at the Cowboy Poetry Festival in San Clemente, Calif., July 18 and at Spaceland in L.A. July 30.



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WEA NO. 1 IN TOTAL ALBUM MARKET SHARE FOR '98'S 1ST HALF

(Continued from page 59)

selling albums included Will Smith's "Big Willie Style," Pearl Jam's "Yield," Mariah Carey's "Butterfly," and the "Gozilla" soundtrack. WEA came in at No. 2 in current

album market share with 17.2%, a slight uptick from the 17.1% it had in the first half of last year, when it was also No. 2 but behind the independent sector at No. 1. In

addition to the three albums it placed in the top 10 for the first half of 1998, WEA's big-selling albums included Eric Clapton's "Pilgrim," "The Wedding Singer" soundtrack, Metallica's "Ride-Load," Loreena McKennitt's "The Book Of Secrets," Fleetwood Mac's "The Dance," LSG's "Levert," Sweat-Gill, Third Eye Blind's self-titled album, and LeAnn Rimes' "Sittin' On Top Of The World" and "You Light Up My Life."

EMD was in the third spot, with a 14.8% performance for the first half of the year, up from the 14% it had last year during the same period. EMD's best-selling titles in the first half of 1998 included Garth Brooks' "Sevens," Spice Girls' "Spiceworld" and "Spice," Slick The Shocker's "Charge It 2

Da Game," Master P's "MP Da Last Don" and "Ghetto D," Marcy Playground's self-titled album, Janet Jackson's "The Velvet Rope," the "I Got The Hook-Ups" soundtrack, C-Murder's "Life Or Death," and the Verve's "Urban Hymns."

EMD moved ahead into the No. 4 spot in current album market share, up from the No. 5 ranking it held in the first half of last year, despite the fact that it only managed a small uptick from 13.6% in 1997 to 13.8% in 1998. BMG's best-selling titles included the Backstreet Boys' self-titled album, Usher's "My Way," Dave Matthews Band's "Before These Crowded Streets," Mase's "Harlem World," Puff Daddy's "No Way Out," Natalie Imbruglia's "Left Of The Middle," Creed's "My Own Prison," Sarah McLachlan's "Surfacing," and Big Punisher's "Capital Punishment."

The independent sector, with a 13.2% share, stumbled to fifth place, after leading the industry in the category in 1997's first half with a 17.6% slice. Rounding out current market share was PGD at No. 6, with an 11.1% piece of the pie, down from the 11.7% it had in the first half of 1997, and Universal, which came in last with 11%, down from the 14.6% it had in 1997's first half, when it was the No. 3 distributor in the category.

In the first six months of this year, PGD's top-selling albums included Brian McKnight's "Anytime," the "Grease" soundtrack, "The Players Club" soundtrack, and DMX's "It's Dark And Hell Is Hot." Universal's top sellers were Chumbawamba's "Tubthumper," George Strait's "One Step At A Time," and Aqua's "Aquarium."

In singles market share, BMG remained the king of the hill with a 23.5% share, even though that

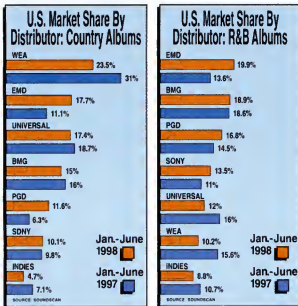
was down about six percentage points from its industry-leading 29.7% in 1997's first half. In the first half of this year, BMG distributed the best-selling single, Next's "Too Close."

Sony achieved the biggest jump in singles market share, gaining more than 10 percentage points by going from 8.8% in the first half of 1997 to 19.1% in the first half of 1998. Right behind Sony was WEA in third place with an 18.6% share, followed by PGD in fourth place with 16.4%, EMD at 9.4%, and Universal at 7.4%. The independent sector rounded out the rankings, with 5.2%.

In country albums, WEA retained its hold on the top spot, even though its market share declined from the 81% it had in 1997's first half to 23.5% this year. EMD leapt into the No. 2 spot in country with a 17.7% share, up from the 13.6% it had in the first half of 1998. Right behind EMD was Universal at 17.4%, followed by BMG, 15%; PGD, 11.6%; Sony, 10.1%; and the independent sector, 4.7%.

In R&B albums, EMD knocked BMG out of the top spot, finishing the first half of the year with 19.9%, up from the 13.6% it had in the same period last year. BMG fell to No. 5, despite the fact that it enjoyed a small uptick in market share, from 18.6% to 19.9%.

PGD and Sony also enjoyed market share increases in R&B albums, with the former coming in third at 16.8%, up from 14.5% last year, and the latter going to 13.5% this year, vs. 11% last year. The Nos. 5, 6, and 7 singles distributors, however suffered market share declines, with Universal posting 12%, down from 16%; WEA 10.2%, down from 15.6%; and the independent sector 8.8%, down from 10.7%.



CHILD'S PLAY

(Continued from page 61)

two.

A portion of the proceeds from "Good Friends" is earmarked for the World's Start Assn., for which Rory is national spokesperson, and she will be making appearances at Head Start events. Her weekday cable-TV program, "Rory's Place," airs from 7 to 7:30 a.m. ET as the lead-in show for the Learning Channel's preschool programming block, "Ready, Set, Learn!"

The new albums from Rory and Chapin are both set for listening-station promotions in children's multi-media retail stores, and both artists will be making live appearances during 1998's fourth quarter.

KIDBITS: Kid Rhino's upcoming "Baby Sounds: Sounds To Delight Your Baby," which streets Aug. 4, features babbling babies and mothers' heartbeats, designed to variously calm and stimulate newborns and toddlers... Midwest a capella set Stormy Weather has released its second kids' album, "Doo-Wop & Lo Records, Vol. II," on its Street Gold Records, based in Merrillville, Ind. It includes "Duke Of Earl," "Little Jimmy Preety One," and "Don't Worry, Be Happy" among its 16 tracks... Jim O'Grady's latest is the season-appropriate "We Gotta Start Summer," from College Street Publishing in Folsom, Calif. This is the third children's album for O'Grady, who in his day job serves as principal of a California elementary school... Lifelong blues fan Carl Fespero has channeled his passion into creating an all-original children's album, "Baby Blues" (Joolong Records, New York), a tot's-eye view of the blues. This musical story stars the toddler characters Cryin' Skies and Billy Blue, along with their Googie and Beebe Blue... The prolific songwriter and producer Bobby Susser landed R&B great Ben E. King ("Stand By Me") as a vocalist on his newest preschool set, "I Have Songs In My Pocket—Like Baby Susser Songs For Children," (New Hope Records, Great Neck, N.Y.).

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RETAIL TRACK

(Continued from page 62)

Maplewood, N.J.-based Big Daddy, not that he has made money from Alliance over the years, so he will vote in favor of the plan so that Big Daddy can make money going forward. "I'm an Alliance consultant," Jerry Bassin has always been a credible guy, and Alliance VP of purchasing) Robby DeFreitas does business in the right way. It's not his fault that the company filed Chapter 11," Goldstein says. "I will extend them credit cautiously."

But Joe Micaleff, president of Portland, Ore.-based Alliance, feels differently. "It's outrageous that the plan is giving us a vote," he says, dismissing the warrants. "I will vote against the plan. I'd rather see them liquidate Alliance if they are not giving us any money. I don't want to screw the people you need going forward, and it underscores that

fact that if something goes wrong with this account, they will leave you out in the cold."

Micaleff adds that if Alliance survives, "I would be willing to do business with the company. [If Alliance survives] in five or six years, Alliance would have to be upfront before shipments are made."

If enough creditors agree with Micaleff, the plan could be voted down. But if that happens, the company and secured creditors likely would attempt a "cram down," which would allow them to win out over the dissenting creditors if they can prove that the reorganization plan would benefit creditors the same amount or more than if the company were liquidated, and that the plan is in the best interest of the creditors.

Stay tuned.



Pose On The Wild Side. Lou Reed, port moutd of the '60s, embraces Dan Gutfeld, left, sales VP for Fox Lorber Associates, and Timothy Greenfield-Sanders, right, director of "Lou Reed: Rock And Roll Heart." New York-based WinStar Home Entertainment, a Fox Lorber division, is distributing the video, which traces Reed's three-decade career from the formation of the Velvet Underground to his extensive solo career. The documentary just reached stores.

Vid Broadens Its Travel Horizons

Titles Take Viewers To Wider Breadth Of Global Locales

BY PATRICIA BATES

They're not your father's travel videos. A new generation of armchair explorers is buying cassettes that tour exotic locales, and more than a few realize their fantasies of voyaging to the Great Wall of China, Cambodia's Angkor Wat, or the foothills of the Himalayas.

The younger generation is realizing they've "been there, but haven't done that" on outings with their parents. "Travel isn't just shopping and dining anymore," says Al Nader, chairman/CEO of

Questar in Chicago. "When they go to Europe, they don't want to just go to the London theater and out to a restaurant."

These same 20- to 40-year-olds also want to hike to the top of Mount Everest, swim the Amazon, bike through Russia, or kayak on Canada's Tachashemi River. If they don't have the money or time away from work, they live vicariously through IVN Entertainment's "Sierra Club" line or Band McNally's "Video Expeditions."

Some of the destinations are in nations just now becoming accessible to citizens of the U.S. "Awakening Vietnam" and "Emerging Burma And Cambodia" are two popular titles from Questar, both for \$39.95.

Questar also has "Touring China," due in June. National Geographic Video has released "Baja Mexico's Coastal Forests," and IVN floated "The World's Best Beaches: Hawaii" this past spring.

DVD is heightening the sense of adventure, says Bob Brownell, president/CEO of Concord, Calif.-based IVN. The digital format will enable aspiring tourists to learn foreign languages, drive simulated roadtrips, and identify wildlife, all while viewing the sights.

That includes tourists headed toward the States. Foreigners spent \$98 billion visiting the U.S. last year, according to the Travel Industry Assn. of America. Along with millions of Americans, many head to Washington, D.C., where National Geographic opened a 1,300-square-foot store last August at the Ronald Reagan Washington National Airport.

The store carries more than 75

travel and documentary videos, which rank second in sales. "Inside The White House" and "Secrets Of The Titanic—Collectors Edition," each \$19.95, are among the two most popular titles, according to Fran Marshall, VP of finance for National Geographic Ventures.

"We know it is the best-visited store in that wing, although we are not in the main corridor of the terminal," Marshall says. "However, it has made us think about possibly going into the Washington Dulles International Airport, too, and in other areas."

In addition, National Geographic, which distributes to retailers through Warner Home Video while using Questar for direct-response and catalog sales, has a tourist attraction in downtown D.C., Explorers Hall. Included are 900 square feet of merchandise space, general sales of \$1 million a year. The favorite titles: "The World's Last Great Places," "GeoKids," and "Love Those Trains," Marshall notes.

"We'd like to have a new look at the gift shop at Explorers Hall within the next 18 months," she adds. "We have no window frontage, and we need greater traffic flow around the sales." The questions most often heard from National Geographic's 9 million members, many of them active video buyers, are "Where can you take me?" or "What can you show me on my own?" says Bob Potter, VP of domestic video operations. "Inside The White House" takes viewers behind the closed doors at 1600 Pennsylvania Ave.

You'd never get that access. *(Continued on page 67)*

DVD May Lack Critical Mass To Become Permanent; Valley Revamps Vid Unit

SINK OR SWIM: DVD is big and getting bigger, but may never be big enough to survive a powerful competitor, digital cable. It's a curious position for a technology in danger of falling between two stools.

Consumer demand and the attendant publicity have been sufficient to draw the curtain on laserdisc, which barely reached 2 million players before starting the insurmountable slide to oblivion. Or so the latest Consumer Electronics Manufacturers Assn. report put it. "The introduction of DVD meant the beginning of the end," Image Entertainment, which shares laserdisc dominance with Pioneer, felt the water shoaling more quickly than expected.

Sales of programming "have declined more rapidly than expected," according to Pioneer's latest quarterly report, knocking the bottom out of the value of Pioneer's laserdisc inventory. Pioneer took a pretax charge to stay abreast of "diminished support," and more of the same may be required. DVD is a promising replacement, but even at 38% of fourth-quarter fiscal 1998 revenue, it's not yet the white knight. "Unfortunately, DVD's growth came at the expense of laserdisc sales," says Image president/CEO Norman Greenwald.

However, DVD hasn't much time to rise to the occasion. In a downbeat piece in *The New York Times* two days before the start of the Video Software Dealers Assn. Convention July 8-11 in Las Vegas, Warner Home Video president Warren Lieberfarb, said the voice of DVD warned that the format has just three years to move to 10 million players. Otherwise, it won't have the mass to withstand digitized pay-per-view, touted as the next home entertainment steamroller.

Sixteen months after its introduction, DVD is still dogged by a lack of consumer awareness and by a conspicuous advertising absence from manufacturers. The hardware community has ample incentive: What else can restore some badly deflated profit margins?

VALLEY'S SALLY: Valley Media has drastically reduced its video distribution units, formerly Star Video. The Woodland, Calif., wholesaler is closing five sales branches in Bristol, Pa.; Landover, Md.; Cleveland; Buffalo, N.Y.; and Louisville. Ky. Star Video veterans Wayne Mogel, sales director of the Jersey City, N.J., and Boston branches, and Phil Balsam, sales director of the Bristol and Landover branches, have resigned.

Meanwhile, Valley advanced Michael Fallone to marketing VP and Bradley Segal to the newly created position of video rental director of national accounts. Sales managers at the surviving branches are Jack DeFillip, in Pittsburgh; Dan Harrington, in Boston; Noah Kronenberg, in Woodland; and Ron Hugheskins, in Jersey City.

DVDINGS: MGM Home Entertainment offers "The Man In The Iron Mask," starring Leonardo DiCaprio, Aug. 11, and "2001: A Space Odyssey," "2010," and "Hitchhiker," Aug. 25. On that date, the studio rereleases "Cyborg," "Rocky," "Rocky II," and "Rocky IV" in Amaray cases. All titles are \$24.98. ... Artisan Entertainment delivers "The Substitute 2: School's Out," Aug. 11 at \$29.98.

Hallmark Home Entertainment pushes the new TV version of "Moby Dick" Aug. 15 at \$19.98. Columbia TriStar releases "Homegrown" Sept. 1 and "Hush" Sept. 15 at \$24.95. ... Universal Studios Home Video is shepherding a flock of titles Aug. 18, including "Army Of Darkness," "Fletch," "The Frighteners," "Joe Kidd," "Somewhere In Time," "Tremors 2: Aftermath," and "The War Wagon," at \$24.98 each and a collector's edition of "The Apostle," \$34.98. A special "Blues Brothers 2000," also \$24.98, arrives Aug. 4. Due Sept. 15 at \$24.98 is "Mercury Rising," day-and-date with the VHS version.

Pioneer concertizing with "John Lennon—Sweet Toronto," "B.B. King—Live In Africa," "Muddy Waters—Live At The Chicago Blues Festival," "Otis Redding—Remembering Otis," "The Pointer Sisters—Live In Africa," "Celia Cruz—Guantanamera," and "Jerry Lee Lewis—The Story Of Rock And Roll." All are \$24.98 list. Also at \$24.98 each are its Joan Carver Collection, including "Shadow Of A Doubt," "Opening Night," "A Woman Under The Influence," "The Killing Of A Chinese Bookie," and "Faces."

Image Entertainment offers the first four titles in its '70s European horror series, "Redemption," "The Devil's Nightmares," "Cold Eyes Of Fear," "Reincarnation Of Isaac," and "Sinful Nuns Of St. Valentine." All are dubbed into English and retail for \$24.95. Also hovering are two Boris Karloff horror titles, "The Hallowed Stranger" and "Corridors Of Blood," two sci-fi oddities, "Atomic Submarine" and "The First Man Into Space," each \$24.95, and "Chasingmum," at \$29.98.



by Seth Goldstein



Questar's videos are taking a new generation of armchair travelers who crave something different to places like Tibet and Civil War battlefields.

Universal Distribution To Help Dealers Stay Supplied

UNIVERSAL MANAGEMENT: Universal Music and Video Distribution is on a mission to help its customers make more money.

The wholesaler is on an accelerated schedule to sign up more retailers to its category management and vendor-managed replenishment system, allowing retailers to maintain a constant supply of Universal titles.

Developed by the Food Marketing Institute and already used by Buena Vista Home Video, Warner Home Video, and 20th Century Fox Home Entertainment, the system examines a store's demographics to determine the correct product mix and provide timely reorders to guard against product shortages. It suggests which titles a store should carry and makes replenishment the responsibility of the supplier.

"Andrew Kairney and Louis Feola [former Universal domestic executive VP and president, respectively] hired me two years ago to build this initiative," says newly promoted senior VP of direct account management Larry Hariton. "Before that, we didn't have a vendor management system."

Hariton points out that while other suppliers are using category management and vendor-managed replenishment systems, Universal is the only one to have the advantage of an in-house distributor. "That gives us a lot more control," he says.

With Hariton in charge, Universal has introduced 7,000-8,000 outlets to the replenishment system. The goal is to have 12,000-15,000 by the end of the year and eventually to go "north of 20,000," he says. Its largest account is Wal-Mart, which Universal signed up last year.

"There is a huge opportunity, but the trick is showing retailers the impact it will have on their business," notes Hariton. "Just shifting market share doesn't grow a retailer's business. Our focus, and our success, is to help our customers sell more product to their customers."

COMEBACK KID: Howard Maier just can't stay out of the video business. Maier, whose company made a bundle distributing the popular "Buns Of Steel" and later took the line to the now-defunct A-Visions, is launching a new kinder, gentler exercise series called "Yoga Zone."

Three debut titles from the series will be released by BMG Video on Sept. 1, coming at \$14.98 or \$19.98. They will come with a \$3

rebate when consumers purchase a "Yoga Zone" video and any Dole's Special Blends salad packages. More than 6 million Special Blends packages will advertise the rebate starting at street date.

The videos will be packed with a "Yoga Zone" catalog that will promote two new "Yoga Zone" CDs due in stores in August from Windham Hill. The catalog, which has already been marketed to yoga enthusiasts, was developed by "Yoga Zone" creator Alan Finder, his wife Greta, and

Maier. Featured products include clothes, mats, books, music, and body products.

WARNER DIRECTS: Warner Home Video continues on the direct-to-video fast track with the release of "Addams Family Reunion" Sept. 22, priced at \$19.98.

The supplier also releases the direct-to-video feature "Scooby-Doo On Zombie Island" the same day (Billboard, July 11). Like "Scooby-Doo," "Addams Family Reunion" is loaded with tie-in partners, including Best Western Hotels, Kraft's Cool Whip, Continental Airlines, and Motorola Pager.

Consumers who purchase the "Addams Family" tape can mail in for a \$3 rebate from Warner, advertised on more than 3 million Kraft Cool Whip packages. A national free-standing insert, scheduled for Oct. 11, will promote the offer.

Keeping to the family theme, Warner has put together a sweepstakes with Best Western that will award as a grand prize a trip to Los Angeles for up to 20 relatives. Accommodations will be provided by Best Western, and airfare will be courtesy of Continental Airlines.

Coupons for a free Motorola pager with free activation when consumers purchase a year's service, Cool Whip recipes, and \$150 off Continental air travel are packed inside each "Addams Family Reunion" cassette. A national print and TV campaign is planned for both titles.

SPAWNING AGAIN: HBO Video is pulling out the stoppers for the release of "Todd McFarlane's Spawn 2" Aug. 26. Billed as the "Uncle Collector's Edition," the animated feature, priced at \$29.97, comes with a mail-in offer for a free action figure when consumers buy the tape and a McFarlane Toys Action Figure.

A "Special-Edited Edition," rated PG-13, is available for \$14.98. (Continued on page 69)

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS									
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	
1	1	3	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95	
2	2	7	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95	
3	3	18	AUSTIN POWERS	New Line Home Video Warner Home Video M4577	Michael Myers Elizabeth Hurley	1997	PG-13	14.98	
4	4	10	ANASTASIA	FoxVideo	Animated	1997	G	26.99	
5	5	6	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98	
6	RE-ENTRY		GREASE: 20TH ANNIVERSARY EDITION	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.98	
7	8	12	FLUDDER	Walt Disney Home Video Buena Vista Home Entertainment 1168	Robin Williams	1997	PG	22.99	
8	7	6	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.98	
9	13	6	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Tim Allen	1997	PG	29.98	
10	5	5	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95	
11	16	112	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	39.98	
12	13	6	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95	
13	8	8	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	11.98	
14	7	7	MADONNA: RAY OF LIGHT	Warner Repertoire Video 3-38502	Madonna	1998	NR	5.98	
15	15	6	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95	
16	12	6	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 50821	Jay-Z	1998	NR	14.95	
17	13	8	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Dist. PBW0827	Karen McDougal	1998	NR	11.98	
18	12	6	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBW0818	Various Artists	1998	NR	13.98	
19	12	6	PLAYBOY'S BARES OF BAYWATCH	Playboy Home Video Dist. PBW0817	Tori Spelling	1998	NR	11.98	
20	16	4	BACKSTREET BOYS: ALL ACCESS VIDEO	Jive/Zomba Video 11569 3	Backstreet Boys	1998	NR	29.95	
21	15	5	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	13.98	
22	NEW		DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	13.98	
23	24	9	THE FIRST ELEMENT	Columbia TriStar Home Video B2403	Chris Willis Guy Carboni	1997	R	14.98	
24	22	24	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED.	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Hatcher	1977	PG	13.95	
25	18	22	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.98	
26	27	12	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	19.98	
27	18	8	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10184	Nicolas Cage John Cusack	1997	R	13.98	
28	13	13	ELMOPALOOZAI	Sony Wonder	The Muppets	1998	NR	19.98	
29	RE-ENTRY		SELENA	Warner Home Video 14009	Jennifer Lopez	1997	PG	14.95	
30	29	20	SPICE GIRLS: GIRL POWER! LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	14.95	
31	29	7	MELODY TIME	Walt Disney Home Video 6963	Animated	1994	NR	22.99	
32	12	12	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBW0828	Various Artists	1998	NR	13.98	
33	NEW		BLUE'S CLUES: ARTS AND CRAFTS	Nickelodeon Video Paramount Home Video 839163	Animated	1998	NR	5.95	
34	25	3	SARAH BRIGHTMAN IN CONCERT	Columbia TriStar Home Video 2105	Sarah Brightman	1988	NR	19.99	
35	24	26	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4406559373	Andrea Bocelli	1997	NR	24.95	
36	RE-ENTRY		CITIZEN KANE	Turner Home Entertainment Warner Home Video 6097	Orson Welles Joseph Cotton	1941	NR	19.98	
37	30	14	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	13.95	
38	33	6	THE GIANT OF THUNDER MOUNTAIN	Place Entertainment, Inc. 1750 1	Richard Kiel Ed Bradley Jr. Janine Ciolek	1989	PG	12.95	
39	20	7	JOEY	MGM/UA Home Video M306877	Ed Bradley Jr.	1997	PG	14.98	
40	37	5	GODZILLA: KING OF THE MONSTERS	Simstar Ent. Inc. 4909	Raymond Budd	1955	NR	12.95	

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail ■ 10x gold certification for a minimum of 1,250,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles ■ 10x platinum certification for a minimum of 250,000 units or a dollar volume of \$1.6 million at retail for theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/EMI Communications.

VID BROADENS

(Continued from page 65)

unless you are the president, a head of state, or a National Geographic photographer," Potter adds.

Vendors hope to get customers either on the way or when they're there. "Travel is a planned purchase," says Jim Spencer, publisher of the 746-page "Complete Guide To Special Interest Videos," with 12,973 listings in 42 subjects, "and so are videos because they are usually bought in advance. They become an impulse item when you are at the Grand Canyon and you see them at the visitors center in the gift shop."

Spencer continues, "When I got into this about 16 years ago, I was producing and editing films. We did a series of environmental videos around Yosemite National Park, which were more like Kodak picture spots. With technology, most of them are of much higher quality now."

And the programs are designed to stand the test of time. "We have a long shelf life with our videos, because they aren't dated," says IVN's Brownell. "We don't have rented cars, hairdos, and wardrobes that make them appear old."

IVN has 300 travel videos, about 30% of its catalog. The vendor expects to be shipping to 1,500 outlets by the end of 1988. Suncoast Motion Picture Co. is a big supporter, with tapes in 400 locations, followed by Best Buy and Borders. IVN also finds customers in national parks and military-base exchanges.

Brownell is edging into 250-500 supermarkets in a test to further expand distribution. "That's the challenge—where do you position them?" he says. "It has to be on an endcap or counter—not necessarily the floor—because the grocery-store manager will discard the holder." IVN, meanwhile, expects to have more than a dozen multi-tape volumes by year's end designed for warehouse clubs' holiday displays.

"Travel is steady for us, and we're meeting the interest and demand," says Nader, who founded Questar in 1984, "but I don't think it's growing in terms of size as much as scope for us," including direct-mail houses and retailers like Barnes & Noble and the Nature Co.

Questar has been developing "theme travel" titles, such as "The Story Of America's Classic Ballparks" and "Touring America's Ghost Towns" as a way to attract the new breed of traveler.

Spencer says the category holds opportunities for adventure seekers. "I think they need to become more creative in their packaging," he says. "For instance, they could offer an Italian cookbook with a video or a free tape at a car dealership if you test an RV or sport utility vehicle."

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FLOOR DISPLAY



STANDEE

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)
1	7		AS GOOD AS IT GETS (PG-13)
2	5		THE RUNNIMER (PG-13)
3	11		L.A. CONFIDENTIAL (R)
4	3		SCREAM 2 (R)
5	6		MIDWINTER IN THE GARDEN OF EDEN AND EVIL (R)
6	11	2	FALLEN (R)
7	5	7	STARSHIP TROOPERS (R)
8	7	8	TOMORROW NEVER DIES (PG-13)
9	10	13	THE JACKAL (R)
10	12		KISS THE GIRLS (R)
11	NEW		THE POSTMAN (R)
12	14	2	SPACE WORLD (PG)
13	18		BOOGIE NIGHTS (R)
14	9		ALIEN RESURRECTION (R)
15	11		COPLAND (R)
16	13		GATTACA (PG-13)
17	21	2	SWITCHBACK (R)
18	15	6	DESPERATE MEASURES (R)
19	22	2	THE WINGS OF THE DOVE (R)
20	17	16	THE FULL MONTY (R)
21	24	9	MOUSE HUNT (PG)
22	16	6	DECONSTRUCTING HARRY (R)
23	5		HOME ALONE 3 (PG)
24	19	17	IN & OUT (PG-13)
25	20	25	THE DEVIL'S ADVOCATE (R)
26	27	7	FOR RICHER OR POORER (PG-13)
27	NEW		MIL MAGDO (V)
28	13	13	SEVEN YEARS IN TIBET (PG-13)
29	26	15	I KNOW WHAT YOU DID LAST SUMMER (R)
30	27	7	AN AMERICAN WEREWOLF IN PARIS (R)
31	NEW		THE REPLACEMENT KILLERS (R)
32	34	14	U-TURN (R)
33	30	12	THE ICE STORM (R)
34	13	13	RED CORNER (R)
35	NEW		AMISTAD (R)
36	35	3	THE END OF VIOLENCE (R)
37	NEW		WAG THE DOG (R)
38	29	3	AFTERGLOW (R)
39	36	5	THE SWEET HEARTFETTER (R)
40	NEW		HALF BAKED (R)

♦ A film graded for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; or at least 25,000 units and \$1 million at retail for nontheatrical. ♦ A film graded for a minimum sale of 250,000 units or a dollar volume of \$1 million at retail for theatrical releases; or at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard® Publications.

P'Gram Video Making Moves In U.K. Market

By SAM ANDREWS
LONDON—Its own future may be unclear, but PolyGram Video is actively buying and selling in the children's market.

The U.K. video distribution arm of PolyGram Filmed Entertainment is in talks to sell its stake in kid-video label Abbey Home Entertainment back to its previous owners and current joint managing directors, Anne and Ian Miles. Meanwhile, PolyGram Video last month acquired Astrion for an estimated 1 million pounds (approximately \$1.6 million), picking up the educational "Letterland" series and some sports titles, including motor racing and boxing features with well-known British commentators.

PolyGram Video had bought 75% of Abbey three years ago for a sum said to be around 2 million pounds (\$3.3 million) from the husband-and-wife team, Ian Miles confirmed that a buyback was in the works and that Abbey was seeking to sell some of the equity "to an investor/partner who knows what it is to fund children's animation." At an estimated production cost of about 10,000-20,000 pounds per minute, he says, the candidate "needs a steady heart."

One candidate is said to be HIT Entertainment, which produces kids' series such as "Kipper The Dog" and "Brambly Hedge."

PolyGram feels differently about Astrion. Divisional managing director Peter Smith says the new unit "has some fantastic franchises that we will look to develop in the near future, including 'Letterland' and some wonderful boxing programs in development."

"In addition, they have some of the best video executives in the business who will be joining PolyGram and taking up key roles in the U.K.," Astrion founder and chairman Ivor Schlosberg says. "This acquisition will be of great benefit to Astrion's artists, copyright owners, and program producers. Astrion as an independent has built up a strong presence in the video market, and I know that with PolyGram's support the label and our franchises will continue to grow from strength to strength."

However, the Astrion name will be dropped, with future releases on PolyGram's VVL label. And only three of 15 employees—managing director Alison Warner, marketing director April Robertson, and finance director Rob Henderson—are making the move.

PolyGram Video's current library includes some 1,500 titles, including "The Graduate," "City Slickers," and "When Harry Met Sally."

The moves come as PolyGram Filmed Entertainment's own future is less than certain. It has been put up for sale by Seagram, which bought PolyGram N.V. last month for its music properties. Insiders say the Astrion purchase had been in the pipeline for some time.

"It's business as usual on the front," a staffer notes. "We have to continue to develop the business."

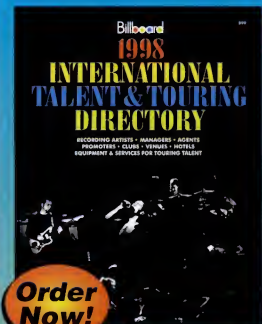
Top Music Videos

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Import	Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	3	MP DA LAST DON	Mercury Music Video 53373	Master P	F	15.98
2	2	5	ALL ACCESS VIDEO A	Jay-Z/Jive 4150-3	Inbacktown Boys	F	15.98
3	3	2	DOCUMENTARY	PolyGram Video 37595	Isiah Rothenberg	F	15.98
4	5	8	STREETS IS WATCHING	Dot Jani Home Video 56621	Jay-Z	F	14.95
5	4	2	RAT OF LIGHT	Warner Regatta Video 3938502	Madonna	S	15.98
6	6	13	ONE HOUR OF GIRL POWER	Warner Home Video 30353	Spice Girls	F	14.95
7	7	23	GIRL POWER! LIVE IN STANBUL	Virgin Music Video 92111	Spice Girls	F	15.98
8	9	13	TULSA, TOKYO AND THE MIDDLE OF NOWHERE	Providence Video 474723	Hanson	F	15.95
9	8	25	GARTH LIVE FROM CENTRAL PARK	Garth Home Video 12119	Garth Brooks	F	15.95
10	15	3	STRENGTH	Video 431206-3	The New Line Community Out-Reach Film	F	15.98
11	10	45	THE DANCE A	Warner Regatta Video 3-35486	Phenomenal Man	F	15.98
12	11	32	RAGE AGAINST THE MACHINE	Dot Jani Home Video 1930160-3	Rage Against The Machine	F	15.98
13	12	25	ROMANICA IN CONCERT	PolyGram Video 440053973	Andrea Bocelli	F	24.95
14	13	7	HAWAIIAN HOMECOMING	Sony Music Video 474723	Various Artists	F	25.98
15	16	4	STONES, TALES LIES & EXAGGERATIONS	MCA Music Video Universal Music Video Dist. 39457	Sublime	F	27.98
16	17	21	DEAD TO THE WORLD	Providence Video Universal Music Video Dist. 50150	Marilyn Manson	F	16.98
17	14	37	TRIBUTE A	Virgin Music Video 72495	Yanni	F	24.95
18	NEW		HOMELESS MAN THE RESTLESS HEART OF RICH MALING	Video 5251315	Rich Malings	F	15.98
19	18	32	CLOSURE	Providence Video Tamar Home Video 6734	Nine Inch Nails	F	24.98
20	19	14	3-WATCH IT GO	Epic Music Video 40135	Farfear	F	15.98
21	20	26	LIVE	Home Video 41208-3	Pedro Almodovar & Nicolas Falacci	F	15.98
22	24	15	AFTER DARK	Reagan Video 967	Type O Negative	F	15.98
23	21	10	IN CONCERT	Columbia TriStar Home Video 2105	Sarah Brightman	F	15.98
24	26	140	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	F	15.98
25	28	11	LIVE FROM NEW YORK	Arb Music Video 00712	Tina Turner	F	25.95
26	29	11	RIVERS OF JOY	Sony Music Video 44354	Cutler & Friends	F	25.95
27	20	57	I'M BOUT IT A	Arb Music Video 00712	Master P	F	15.98
28	27	11	MICHAEL CRAWFORD IN CONCERT	Warner Home Video 36420	Michael Crawford	F	15.98
29	26	235	LIVE SHIT: SINGLES & PURGE A	Capitol Music Video 48833-3	Metallica	F	15.98
30	31	65	WHO THEN NOW?	Epic Music Video Sony Music Video 50133	Korn	F	15.98
31	28	22	DOWN BY THE TABERNACLE	Capitol Music Video 48833-3	Lill & Gloria Gheorghiu	F	15.98
32	37	37	THE MISERABLES: 10TH ANNIV. CONCERT	VG Columbia TriStar Home Video 87103	Various Artists	F	15.95
33	RE-ENTRY		THE CREAM OF ERIC CLAPTON A	PolyGram Video 440051169	Eric Clapton	F	14.95
34	30	40	OUT MUSIC VIDEO	Quasar Video MusicVision Entertainment 53357	Mykito & Ashley Clark	F	12.95
35	31	2	AGUA DARY	MCA Music Video Universal Music Video Dist. 11720	Agua	F	15.98
36	36	189	THE BOB MARLEY STORY A	Home Video Intertune Video 440082733	Bob Marley And The Wailers	F	5.95
37	RE-ENTRY		THE BEST OF THE DOORS	Universal Studios Home Video 83257	The Doors	F	15.98
38	RE-ENTRY		SEALING	MCA Music Video Universal Music Video Dist. 17312	Sublime	F	12.95
39	39	221	LIVE AT THE ACROPOLES A	Philly Music Video 92111-3	Yanni	F	15.98
40	38	5	LIVIN' ON MY OWN: THE CONCERT VIDEO	CDC Music Video 48833-3	Lynyrd Skynyrd	F	15.98

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BMG Has Teens In Its Sights With 'Life'

BY EILEEN FITZPATRICK
LOS ANGELES—The show that started the teenage angst TV trend is coming to retail through BMG Video.

BMG has picked up distribution rights to "My So-Called Life," which launched the career of Claire Danes and spawned a series of adolescent TV dramas, including "Party of Five" and "Dawson's Creek." The supplier will ship two cassette, each including two adult episodes of "My So-Called Life," Oct. 18. Each is priced at \$14.98.

A boxed set with both cassettes plus a third bonus tape with two additional episodes, including the pilot and the Christmas segment, "My So-Called Angels," lists for \$89.98.

Each tape will also contain a bonus music video from a new or emerging BMG music artist and collector cards. Although unconfirmed, BMG is expected to include videos from RCA's Eve 6 and Big Cat V2's Addict.

"It's a good way to give artists exposure and give something extra to

consumers," says BMG VP of marketing Mindy Pickard, who would not comment on the artist selections.

Eve 6's self-titled album debuted on The Billboard 200 at No. 163 and jumped to No. 91 last issue. Addict's new album, "Stones," has not charted yet.

Pickard says that she wanted to distribute "My So-Called Life" since 1995, a year after the series debuted on ABC. "There has always been a problem clearing the music," she adds, "but eventually we were able to make a deal with ABC Video."

ABC canceled the cult favorite after 19 episodes. Anticipating strong viewership, MTV picked up the show and has been running it for the past 18 months. That ceases this summer, a fortuitous coincidence, according to Pickard.

Thanks in part to the MTV exposure, Pickard says, the show has a 90% awareness factor among teens. She thinks it will do as well as MTV's "The Real World," which has sold

about 75,000 units per release. "The Real World" is distributed by Sony Music Video.

BMG will support "My So-Called Life" with a post-street date advertising campaign in Seventeen, YM, and Teen People, as well as on its alternative music World Wide Web site, Baguice. A radio promotion in the top 20 markets is also planned.

SHELF TALK

(Continued from page 66)

It's 35 minutes shorter than "Uncut." Inside each cassette, purchasers will find a coupon worth \$5 off any Vans footwear purchased at four-price stores. HBO has also teamed with inline skaters' World Wide Web site N2Nline.com for a sweepstakes that will award limited-edition "Spawn" animation cells, T-shirts, and videos. N2Nline plans to launch a separate "Spawn 2" site on its Web site this month to further promote the video.

Billboard.

JULY 18, 1998

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.			
THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE Program Supplier, Catalog Number	THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE Program Supplier, Catalog Number
			RECREATIONAL SPORTS™				HEALTH AND FITNESS™
			** NO. 1 **				** NO. 1 **
1	1	19	OLIVER BROWNCOP, SUPER BOWL XXXI CHAMPIONS FoxVideo (CBS/Fox) 4424413	1	1	39	OPRAH: MAKE THE CONNECTION Anchor Bay Entertainment SV10278
2	1	19	GRATEK: THE GREAT ONE AND THE NEXT ONE FoxVideo (CBS/Fox) 2758	2	3	19	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093
3	3	33	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	3	11	11	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331
4	4	13	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Mistral Home Entertainment 71027	4	5	19	YOGA: JOURNALS: YOGA PRACTICE FOR BEGINNERS Healing Arts 1088
5	11	65	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	5	2	140	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49559
6	6	113	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 2768	6	4	35	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video
7	7	37	PURE PAYTON PlayGram Video 4400464413	7	7	131	THE GRIND WORKOUT: FITNESS WITH FLAWA Sony Music Video 49796
8	5	7	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	8	9	39	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Pravda Video 308
9	8	85	THIS WEEK IN BASEBALL: 26 DAYS OF UNFORGETTABLE PLAYS & BLOOPS Orion Home Video 96002	9	6	29	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3
10	10	331	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2758	10	12	175	CNDT CRAWFOODS: YOUR BODY WORKOUT Orion Home Video 7017
11	9	55	NBA AT 50 FoxVideo (CBS/Fox) 8450	11	11	81	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3
12	14	49	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Fox) 4208	12	15	29	ABS, CHEST & LEGS OF STEEL 2000 Warner Home Video 93826
13	13	5	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	13	10	85	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092
14	12	21	NBA 2000 FoxVideo (CBS/Fox) 2759	14	8	15	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10091
15	15	25	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video 05586	15	NEW IN	NEW	FIRM PARTS: SCULPTURED BUNS, HIPS & THIGHS BMG Video 80137-3
16	NEW IN	NEW	SHAQ: ROUND THE WORLD FoxVideo (CBS/Fox) 4208	16	NEW IN	NEW	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 93826
17	16	159	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	17	16	77	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3
18	15	41	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 4208	18	14	69	THE FIRM: LOWER BODY SCULPTING BMG Video 80123
19	19	263	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19	NEW IN	NEW	DENISE AUSTIN: A HOT HOT FAT-BURNING Parade Video 909
20	20	5	NBA: WIRED FOR SOUND FoxVideo (CBS/Fox) 0349	20	20	53	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3

♦ 714 gold certification for sales of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ 116A platinum certification for sales of 250,000 units or a dollar volume of \$2 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/IFI Communications.

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COMMENTARY

(Continued from page 4)

these "tastemakers," we are also trying to find ways to appeal to a broader group of music consumers, which in many cases includes older consumers. The music industry is challenged by the fact that many people within this broader group may not be as close to music as they once were. They may no longer listen to music on the radio or watch music video channels as often as they used to, and they may not have been in a record store or music department of a mass merchandiser for quite some time.

We have an opportunity to reach both the key tastemakers and the broader group of music consumers through multimedia and the Internet. The convergence of early technology audiences and our own tastemakers represents the core audience that is eager to participate in the growth of the Internet—and hopefully the growth of the music industry.

One of the core groups of consumers is also well-represented online. Early studies show that there are as many people older than 35 on the Internet as there are younger than 35. Music is one of the major reasons for the use of people spending time online. The Internet has begun to rival some forms of traditional media.

The issue is not whether the Internet can be a useful tool, but rather how best to go about developing its effectiveness.

When active record consumers are asked why they didn't buy the most recent record from an artist or why they didn't buy a CD, they often answer, "I just haven't seen it," which leaves a fan, the most common reason, that they didn't know it was available. Even established artists lack sufficient awareness.

The future success of our industry is based upon developing new artists. Yet the vast majority of the records released each year sell less than the Recording Industry Assn. of America's level for gold certification—500,000 units. We must do a better job creating awareness and sampling opportunities for our new and developing artists, among their target audiences. The Internet is helping us reach our objectives.

At BMG, we have worked closely over the past three years with all of our labels to pursue a comprehensive two-part Internet strategy. The first element of our strategy has been to build upon existing and compelling online music communities that appeal to music consumers' preferences in a particular artist or genre of music.

The second part has been to drive consumers to these communities through a variety of cross-marketing initiatives and partnerships. There are far more consumers off-line than there are online. Therefore, we have focused on "building bridges" to bring consumers online in an exciting way. Once they're online, we want to give them reasons to stay online and to come back and visit our sites often—including offering exclusive content and special content.

We are also leveraging our strength as a major distributor of America Online that links BMG in-house artists to third-party artists and software on select CDs. We have made this opportunity available to all

of our labels. We've also issued promotional sampler CDs carrying our branded online-site names.

As a result of these initiatives and others, we have learned a great deal. We've become more effective in marketing our artists by getting closer to our consumers. We have learned how to leverage our traditional offline strengths, including distribution, to drive traffic online. We have also learned how to use the online space to support our existing channels of distribution. Most important, these initiatives have taught us that there are many ways to reach consumers, to stimulate their interest in our artists' music, and to drive them to purchase our music product.

We also learned that we can't stop here. By continuing to seek new ways to interact with music fans in a cost-effective, unique, and compelling fashion, we will gain more exposure for our artists, their music, and their music, to consumers.

How these consumers then choose to purchase will be a function of many factors. There's no question that the Internet reaches people. However, the Internet is not a panacea for a direct purchase. Even when given the option to buy directly, most consumers choose to shop in traditional retail locations. However, a small-core model is emerging, and the Internet is becoming an increasingly important distribution vehicle.

For the same reasons that traditional mail order hasn't killed retail, neither will the Internet. The online model is not a replacement for retail; it's additive, like the business from consumers who enjoy purchasing through specialized catalogs. Online mail order will, in fact, support traditional retail. While most people shopping in music stores today purchase new releases, online music shoppers often purchase catalog releases that are hard to find in traditional music stores.

The benefits of the awareness created by direct-response advertising, combined with the lower cost associated with media placement, make direct-response TV and print advertising very attractive. These same characteristics make online shopping appealing. The Internet creates traditional direct-response advertising by giving companies an interactive relationship with consumers.

Digital distribution is likely to remain a new business for several years. However, for this business model to be successful, consumer demand, standards for encryption and watermarking, and copyright legislation must exist on a global basis. In the short term, we need new business models and watermarking standards, and copyright legislation isn't where it needs to be. Moreover, technology doesn't yet allow for the quick, responsive, and high-quality downloading of a large number of record titles to a big audience simultaneously. This is both a technology and cost issue in the short term.

In the long term, however, we at BMG look forward to the technologies of the future that will let our artists sell even more records in a secure, high-quality fashion.

We believe the future of the record business is very bright and will continue to work in a responsible way to help shape it.

Update

CALENDAR

JULY

July 12, Midlife Ownership: Trends, Challenges, And The Future of African-Americans in Media, Entertainment, And Advertising Conference. Sponsored by the National Urban Media and Entertainment Assn., Spertus College, Chicago, 212-681-9133.

July 15-16, Jupiter Communications Presents Plug-In '98: New Music Meets New Technology. Co-sponsored by Billboard, Crown Plaza, New York, 800-488-4345.

July 15-16, Intel New York Music Festival. 212-681-9133.

July 15, Entertainment Fellowship Dinner, with "Bright Show" producer Fred De Cordoba. CBS Studio Center, Los Angeles, 818-366-7263.

July 18, National Assn. Of Broadcasters Entertainment Program For Radio Broadcasters. Georgetown University, Washington, D.C. 202-715-3511.

July 19, Levittest '98. Hollywood, Fla. 954-329-0982.

July 20, Annual Meeting For The National Music Publishers Assn., Four Seasons. Los Angeles, 212-927-3293.

July 21-22, New Essential Skills For Managers Workshop. Sponsored by the Radio Advertising Bureau, 212-681-9133.

GOOD WORKS

WHAT THE DOCTOR ORDERED: The Music Heals Foundation, which provides U.S. hospitals and hospices with CD players and music libraries, will produce several jazz, country, and rock compilations with Solid Discs Records to raise money for the organization. Contact: Music Heals at 714-675-8331.

FIRST AIDES: Time Warner awarded nine of its 67,000 employees for their contributions to public service at the 17th annual Andrew Heiskell Community Service Awards. Chad Anderson, Salvador Cervantes, Ben Churchill, Bill Coffman, Bill Hubschmidt, Marie Keogh, Sharon Madison, Jane Marie Pomeroy, and Shirley Williams were all given \$5,000 (\$5,000 of which goes to their charity of choice) at a June 25 luncheon in New York. Contact: Virginia McConery at 212-484-6404 or Robin Brynes at 212-740-4487.

CARING CLIP: Gloria Estefan can be seen on more than 240 Shows Theatre screens this summer in a public service announcement for the Buonifanti Fund, the fund-raising arm for the Miami Project to Cure Paralysis. She sings an a cappella version of "Get On Your Feet." Contact: Mary Ann Maryn at 212-843-8024.

BALANCING THE EQUATION: Nashville's Cumberland Science Museum has found a friend in Columbia recording act Riccochet. The band will appear at several museum events, hold a benefit concert, and possibly record promotional for the organization. Contact: Jules Wortman at 615-401-5062.

ting Brown. O'Hare Doubletree Hotel, Chicago, 800-272-7355.

July 22, JazzJam Volume 3. presented by the New York chapter of the National Association of Recording Arts and Sciences, Bridland, New York, 212-245-5440.

July 22-24, 30th Annual Fujiwara Concord Jazz Festival. Concord Pavilion, Concord, Calif. 800-7-COCONORO.

July 23, Downloadable Music: Revolution Or Revitalization? forum sponsored by the Los Angeles chapter of the Music Industry of Recording Arts and Sciences, World Wide, Los Angeles, 310-393-3777, extensions 214/234, leslanegs@gammy.com.

July 24-25, Eighth Annual San Francisco Jazz Festival. Embarcadero Center, San Francisco, 415-398-5655.

July 24-25, 19th Anniversary Falcon Ridge Folk Festival. Long Hill Farm, Hillsdale, N.J. 860-350-7472.

July 24-26, Best Of L.A. Festival. Civic Auditorium, Santa Monica, Calif. 310-859-9158.

July 24-26, Party In Palm Springs Weekend Getaways. Westin Mission Hills resort, Palm Springs, Calif. 310-670-9337, www.psdflm.com.

July 27-28, Herring On Hollywood Conference. Leveas Hotel, Santa Monica, Calif. 888-288-2167.

July 28-29, New Essential Skills For Managers Workshop. sponsored by the Radio Advertising Bureau, Airport Doubletree, Seattle, 800-722-7355.

July 31-Aug. 2, WOMAD USA. world music festival presented by Peter Gubler, Maymoy Park, Redmond, Wash. 206-281-7788.

AUGUST

Aug. 2, World's Biggest Beach Party. with Orsi Hill, Mica, Christian, and more, Woodbine

Beach Park, Toronto, 213-933-9007.

Aug. 3, Urban Music Today—The Manager's View. presented by the New York chapter of the National Association of Recording Arts and Sciences, New York, 212-245-5440.

Aug. 3-9, Litchfield Jazz Festival. Goshen Fairgrounds, Goshen, Conn. 860-567-4163.

Aug. 12-13, Authoring Digital Entertainment Media. conference sponsored by Professional DVD producers, Universal Film, Universal City, Calif. 609-275-1599.

Aug. 13-17, Paykoma. Congress Center East, Cologne, Germany 49-21-9155-0.

Aug. 20-23, Let's Like Me Convention. Miami Beach, 888-775-0057.

Aug. 25-28, MIDEM Latin America & Caribbean Music Market. Convention Center, Miami Beach, 305-373-9558.

Aug. 30-Sept. 1, DVD PRO Conference & Expo. Making It Happen, Fess Parkers Doubletree Hotel, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, Lady Of Soul Awards. Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 4, Festival Of Montalme And Piale ... A Taste Of Colorado. Civic Center Park, Denver, 303-478-7878.

Sept. 4-7, 28th Annual SambaBash Dinner. the Center, Seattle, 206-281-7788.

Sept. 8, Torch Of Liberty Awards. sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles, 213-647-9212.

Sept. 8-12, National Assn. Of Recording Merchandisers Fall Conference. San Diego, 609-279-1700.

Sept. 10, MTV Video Music Awards. Universal Amphitheatre, Universal City, Calif. 212-258-8000.

LIFELINES

BIRTHS

Girl, Annie Rae, to Terri Robinson and Larry Jaffee. March 21 in New York. Father is an editor of Republication News and a contributor to Billboard.

Girl, Sinead Julia, to Jacky and Dave Robinson. June 15 in Stamford, Conn. Father is VP of finance at BMG International.

Boy, Andrew Harris, to Lisa Goldberg and Adam Levy. June 17 in New York. Mother is director of sales and production at Robbins Entertainment.

Girl, Lauren Mae, to Amy and Will Cailey. June 19 in Orlando, Fla. Father is VP of marketing for Pinecastle Records.

Girl, Alexandra Kathleen, to Cathy and Ed Hogan. June 19 in Minneapolis. Father is singles buyer for Musiscad.

Girl, Julie Hannah, to Lynda and Mark Elchner. June 25 in New York. Father is a senior executive at the Elchner Entertainment Co. Inc.

MARRIAGES

Barbara Streisand to James Brolin. July 2 in Malibu, Calif. Bride is an

actress, director, and Columbia recording artist. Groom is an actor.

DEATHS

Anthony Brown. 28, of injuries sustained from falling into a gorge, June 25 in Ithaca, N.Y. He was on tour with Samsom Music artist Douglas Spenner, whom he managed for Lupinus Productions. He is survived by his parents, Charlotte and Tony, and his brother, Trevor.

Tony DeVito. 40, of bone-marrow failure and bronchial pneumonia, July 2 in Birmingham, England. De Vit was a member of the legendary London club Trade and at the time of his death was getting ready to tour the U.S. in support of his "Trade" compilation for Egil Music. His hard-tech style earned him a place in DJ Magazine's Top 5 DJs in the World list in 1997.

FOR THE RECORD

Mike Egan. GM of Manga, was misidentified in the DVD Spotlight (Billboard, June 13). Also, the company's DVD titles are related to the Palm Pictures banner.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

JOYNER STAYS PUT IN D.C. Following reports that Radio One's adult R&B outlet WMMJ Washington, D.C., was set to pick up ABC's Tom Joyner morning show from rival WHUR comes subsequent news that the deal—which neither ABC nor Radio One ever publicly confirmed—is off and that WHUR will re-sign and keep the program. ABC says there is nothing new to announce at this time. In other Radio One news, The Baltimore Business Journal reports that the company plans to go public before the end of 1998.

Z180 NYC AT 15. When WHITZ (Z180) New York celebrates its 15th anniversary July 31, it will do so with a weekend of jacks from the station's long top 40 history, including Jack Da Wack, Shadow Steele, Ross Brittain, Claire Stevens, the Jammer, and Airplay Monitor's Linda Silver. PD Tom Poleman would like to hear from any ex-DJs that he hasn't tracked down yet at 212-299-2900. Meanwhile, WAMO Pittsburgh is celebrating its 50th anniversary all year. PD Ron Atkins is looking for former air talent to join the celebration; call him at 412-456-4019.

KRQQ RAISES THE ROOF. El Niño just laid the wood to KRQQ Tucson, Ariz. At 7:10 a.m. July 6, the weight of incessant rain collapsed the station's roof during the Mojo and Betsy morning show. The debris landed right on the studio's console. Betsy and morning producer Jeff "Omoleat" Dautler (who was subbing for the vacationing Mojo) played music for 10 minutes until all decided it was too dangerous to go on. The power was turned off. KRQQ and AM sister KNST went dark for 70 minutes. Members of the KRQQ air staff are working out of the production studio, although they will use one of the vacant studios in their building until their own studio is rebuilt.

ON THE NET. Arbitron's new World Wide Web site is at www.arbitron.com. It features radio studies, news, delivery schedules, and, most and it's available to everyone, not just the ratings service's subscribers.

ACE AND T.J.: HOLDING ON TO DEAR LIFE. The Charlotte (N.C.) Observer reports that WNKS (Kiss 95.1) Charlotte morning team Ace and T.J. were responsible for thwarting an apparent listener suicide attempt July 2. The morning team and a suicide-hot line worker eventually helped dispatch police to the house of the listener, who has since checked into a mental health center.

FORMAT CHANGES. KMAX Fresno, Calif., which had been country for 15 years, most recently as gold-based Strait 98, flips to R&B oldies as Mega 97.9, running a format similar to that at L.A.'s KCMG (Mega 94.0). The format change included a segue from Lee Greenwood's "God Bless The U.S.A." into Jimi Hendrix's "Star-Spangled Banner."

FOX NAMED BANKS' PERMANENT GUEST HOST. Jeff Fox, p.m. driver for WBLS New York, becomes the permanent guest host for ABC's Doug Banks show. He'll fill in for the vacationing Banks beginning in August.

Arbitron Still Eyeing European Growth

This story was prepared by Mike McGewer, programming editor of Music & Media.

LONDON—Despite the setback created when leading U.S. radio ratings service Arbitron was bypassed in the latest U.K. radio ratings contract (RAJAR) bid, the company has no intention of holding back its European expansion plans.

Arbitron was one of four bidders in the race for the four-year, 11 million pound (\$16.3 million) contract, which is funded by subscribing broadcasters. It was the second attempt by Arbitron to break into the U.K., which the company wants to use as a steppingstone to the rest of Europe.

The RAJAR contract was instead offered to the incumbent research contractor, the U.K.-based company RIS, a subsidiary of the French research giant IPSOS.

But Arbitron remains committed to Europe. "We were very disappointed in not winning the contract, especially after two years of solid work in the U.K. market," says Jay

Guyther, Arbitron's VP of international business. "But we are not going away."

Late last year, Arbitron acquired the London-based media research company Continental and set up a London office. The company has also secured a license to use raw

ARBITRON

RAJAR data to create tailor-made reports on applications and interpretations of the official audience surveys for programmers and sales teams.

"This kind of added value is something programmers have shown a great interest in," Guyther says.

Emap Radio Group PD Paul Kavanagh adds, "Arbitron's presence in the U.K. will certainly be an asset. They have some great ideas that the industry should look at."

In May, Arbitron acquired the radio, advertising agency, and international assets of the Birmingham, Ala.-based Tapscan, a leading developer of marketing software for broadcasters and related industries. Terms of the deal weren't disclosed, but revenue for these portions of Tapscan's business was \$10 million in 1997.

Arbitron is setting up a new state-side division, Tapscan Worldwide, with Drew Simpson—the former head of Tapscan's international division—as VP/GM. The software services are being marketed in Europe

(Continued on next page)

KFMB Takes Listeners On Whirl

SAN DIEGO—KFMB (Star 100.7) San Diego's second go-round with its Whirl 'Til You Hurt promotion on the Big Dipper roller coaster at

Belmont Park has entered its second week.

After about 1,600 rides, only eight of the original 22 contestants are still gunning for the \$50,000 grand prize.

Promotion director Kim Leeds notes that Star—which tried blind-folding last year's finalists and feeding them stomach-churning food (to no avail)—will continue the stunt until one person remains (or the survivors are willing to split the loot).

Contestants receive just three 10-minute breaks and one 30-minute break every 24 hours; they're forbidden to use blankets or pillows for cushioning. Plus, contestants have to ride nonstop from 8 a.m. to 11 a.m., after which they will ride with regular passengers until midnight—then they sleep on the roller coaster until morning.

JEFF SILBERMAN



What A Splash. Rock WBCN Boston's recent annual River Rave at Great Woods in Mansfield, Mass., featured Green Day, Semisonic, Soul Asylum, Creed, Korn, Offspring, Spacehog, and Scott Weiland. Weiland, center, is pictured with WBCN PD Oedipus, left, and DJ Bradley Jay.

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Adult Contemporary

1	Wk.	Wk.	2	Wks.	TITLE	ARTIST
					WEEKS ON CHART	
1	1	1	23		***No. 1*** YOU'RE STILL THE ONE MCA ALBUM CUT	◆ SHANIA TWAIN A week at No. 1
2	2	3	9		TO LOVE YOU MORE MCA ALBUM CUT	◆ CELINE DION
3	3	2	27		TRULY MADLY DEEPLY MCA ALBUM CUT	◆ SAVAGE GARDEN
4	4	4	21		MY FATHER'S EYES MCA ALBUM CUT	◆ ERIC CLAPTON
5	5	5	13		LOVE A&M 13487	◆ SARAH McLACHLAN
6	6	6	13		LOOKING THROUGH YOUR EYES MCA ALBUM CUT	◆ LEANN RIMES
7	7	9	7		OOH LA LA MCA ALBUM CUT	◆ ROO STEWART
8	9	8	15		YORN MCA ALBUM CUT	◆ NATALIE IMBRUGLIA
9	8	7	26		AS LONG AS YOU LOVE ME JIVE ALB. M. CUT	◆ BACKSTREET BOYS
10	10	11	12		HEAVEN'S WHAT I FEEL MCA ALBUM CUT	◆ GLORIA ESTEFAN
11	14	15	46		SOMETHING ABOUT THE WAY YOU LOOK TONIGHT MCA ALBUM CUT	◆ ELTON JOHN
12	12	12	25		GIVE ME FOREVER (I DO) CAPRICORN ALBUM CUT	JOHN TESH FEATURING JAMES INGRAM
13	13	13	42		I DON'T WANT TO WAIT MCA 13487	◆ PAULA COLLE
14	16	22	4		TIME MCA ALBUM CUT	◆ LIONEL RICHIE
15	11	10	21		RECOVER YOUR SOUL MCA ALBUM CUT	◆ ELTON JOHN
16	15	14	32		MY HEART WILL GO ON MCA ALBUM CUT	◆ CELINE DION
17	17	18	11		ONE BELIEF AWAY CAPRICORN ALB. M. CUT	◆ BONNIE RAITT
18	19	21	8		HONESTLY LOVE YOU MCA ALBUM CUT	◆ OLIVIA NEWTON-JOHN
19	18	17	53		HOW DO I LIVE JIVE ALB. M. CUT	◆ LEANN RIMES
20	24	27	4		YOUR IMAGINATION MCA ALBUM CUT	◆ BRIAN WILSON
21	23	25	7		ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
22	21	19	19		FROZEN MCA 13487	◆ MAORINA
23	30	—	2		TO MAKE YOU FEEL MY LOVE CAPRICORN ALB. M. CUT	◆ GARTH BROOKS
24	22	20	12		MY ALL MCA ALBUM CUT	◆ MARIAH CAREY
25	20	16	18		LIKE I LOVE YOU MCA ALBUM CUT	AMY GRANT

Adult Top 40

1	Wk.	Wk.	2	Wks.	TITLE	ARTIST
					WEEKS ON CHART	
1	1	1	23		***No. 1*** TORN MCA ALBUM CUT	◆ NATALIE IMBRUGLIA 12 weeks at No. 1
2	2	2	19		THE WAY MCA ALBUM CUT	◆ FASTBALL
3	3	3	12		IRIS REPRISE CASSET ALBUM OUT/REPRISE	◆ Goo Goo Dolls
4	4	4	16		UNINVITED MCA ALBUM CUT	ALANIS MORISSETTE
5	5	5	10		KINO & GENEROUS ELEPHANT ALBUM CUT	◆ NATALIE MERCHANT
6	7	8	17		LOVE A&M 13487	◆ SARAH McLACHLAN
7	6	10	14		YOU'RE STILL THE ONE MCA ALB. M. CUT	◆ SHANIA TWAIN
8	8	6	37		3 AM MCA ALBUM OUT/ATLANTIC	◆ MATCHBOX 20
9	9	9	15		REAL WORLD MCA ALBUM OUT/ATLANTIC	◆ MATCHBOX 20
10	10	7	25		I'LL BE MCA ALBUM OUT/ATLANTIC	◆ EDWIN MCCAIN
11	11	11	34		TRULY MADLY DEEPLY MCA ALB. M. CUT	◆ SAVAGE GARDEN
12	12	12	23		SEX AND CANDY CAPRICORN ALB. M. CUT	◆ MARCY PLAYGROUND
13	14	15	10		CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
14	13	12	13		SEARCHIN' MY SOUL MCA ALBUM CUT	◆ VONGA SHEPARD
15	15	19	39		TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALB. M. CUT	◆ GREEN DAY
16	17	17	64		ALL FOR YOU UNIVERSAL 56115	◆ SISTER HAZEL
17	16	14	45		WALKIN' ON THE SUN MCA ALBUM CUT	◆ SMASH MOUTH
18	18	16	12		ZOOT SUIT RIOT MCA ALBUM CUT	◆ CHERRY POPPING CABOOGES
19	19	18	36		HOW'S IT GOING TO BE MCA ALB. M. CUT	◆ THIRD EYE BULL
20	21	23	10		I WILL BUY YOU A NEW LIFE REPRISE ALB. M. CUT	◆ EVERCLEAR
21	25	30	3		***AIRPOWER*** CANT GET ENOUGH OF YOU BABY ELEPHANT ALB. M. CUT	◆ SMASH MOUTH
22	22	22	26		AS LONG AS YOU LOVE ME MCA ALB. M. CUT	◆ BACKSTREET BOYS
23	20	20	21		MY FATHER'S EYES MCA ALB. M. CUT	◆ ERIC CLAPTON
24	23	21	17		KNOW WHAT YOU MEAN MCA ALB. M. CUT	◆ SISTER 7
25	24	25	6		TO LOVE YOU MORE MCA ALB. M. CUT	◆ CELINE DION

Radio

PROGRAMMING

KROQ Roast Brings Home The Bacon For Charity

The sixth annual KROQ Los Angeles Weenie Roast & Fiesta, held last month at Irvine Meadows Amphitheatre in Irvine, Calif., drew the likes of Fastball, Green Day, Save Ferris, and Billy Idol. The event's proceeds were divided among four local charities.



Prodigy rocks the house with particular fervor at the sixth annual KROQ Weenie Roast & Fiesta.



Billie Joe of Green Day bares his soul onstage, as onlookers praise the dark of night.



It's a hodgepodge of decades, as the spotlight is shared by, from left, Steve Ferris' Monique, Billy Idol, and KROQ's '80s specialist, Richard Blade.



Billy Idol, second from right, joins the boys from Third Eye Blind, including front man Stephan Jenkins, right. Proceeds from the KROQ Weenie Roast went to AIDS Project Los Angeles, the Surflifer Foundation, Heal the Bay, and AIDS Walk Orange County.



KROQ's Kevin, left, Bean, second from right, and Tami, second from left, hang with two of the three members of Fastball, whose "The Way" spent more than a month at No. 1 on Modern Rock Tracks.

ARBITRON STILL EYING EUROPEAN GROWTH

(Continued from preceding page)

through Arbitron's U.K. office. Also, Arbitron is setting up "groundbreaking" pilot audience research in Manchester, England, a major U.K. metropolitan center. The research involves technology that will monitor the market's radio station signals with a device no larger than a personal pager.

The device will monitor the station or stations that respondents listen to and the exact times they listen, as well as if they switch stations. At the end of the day, each respondent places his or her device in a charger, which downloads the information to a central collection center that can be accessed by pro-

grammers.

Guyther notes that the technology should not be viewed as overnight ratings information by air time sales departments but rather as a programming tool.

The technology can be used for commercial spot verification and as a monitoring tool for record companies and radio stations to see how well tracks are received by listeners. Major stations in other U.K. cities, possibly London, have shown interest in the research technology, which will eventually be introduced to the rest of Europe.

Meanwhile, some programmers

and senior sales directors—who use RAJAR data in their day-to-day jobs—claim they weren't consulted by the RAJAR committee about the tender for the U.K. ratings contract. Says one source, "Arbitron did their homework. Their diary [ideas] were much better than the others. It would have made sense if we were asked for some degree of input."

Another says, "There is still an unspoken rule in some upper circles of the U.K. radio industry. And that is, sadly, 'no significant [U.S.] involvement in the industry.' No matter what they might bring to the party."

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Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received on or before July 17 are subject to a \$75.00 administrative fee. Cancellations received between
July 17 and August 28 are subject to a \$175 administrative fee. No refunds will be issued after August 28

Dakota Moon's Star Rises With Tight Harmonies And A '70s West Coast Vibe

TAKIN' IT TO THE STREETS: The fact that the pop/rock quartet Dakota Moon covers James Taylor's "Your Smiling Face" on its debut album is anything but coincidental.

Throughout the Los Angeles-based band's 14-song self-titled project, it becomes obvious that this is an album steeped in the singer-songwriter sensibilities of the 1970s.

"A friend actually [pegged] it as 'acoustic rock and soul,'" says vocalist/guitarist Ty Taylor. "I think we are hard to describe, because most of our music sounds like the Doobie Brothers, the Eagles, Sly & the Family Stone, Bill Withers, and James Taylor—that West Coast sound."

To further complicate a handy definition, Taylor says that each Dakota Moon member—including bassist/vocalist Ray Arlt, guitarist/vocalist Joe Dean, and percussionist/vocalist Halley—brings to the studio personal tastes as diverse as Joni Mitchell, the Black Crowes, Journey, and Stevie Wonder.

"We all have different influences that none of us were willing to give up, so we threw it all in and made kind of a grumbo," Taylor says. The result: "My mom likes it as much as my niece."

Dakota Moon's first single, the jangling ballad "A Promise (On Elektra)," peaked at No. 10 on the Adult Contemporary chart in May, also grazing Billboard's Hot 100 and Adult Top 40 and Airplay Monitor's Top 40 Mainstream charts.

"It was such a light, fun, airy song, and the harmonies were so smooth, I couldn't resist playing it," affirms Ron Attil, PD of AC WSHN Pittsburgh. "The thing that gets my attention with these guys is their incredible blend of voices; there's something magical about the way they sound."

And that's not all. The song tested through the radio in March, says Bill Michaels, PD of AC WRVY Toledo, Ohio, which was spinning it up to 29 times a week in early May. "The hook and the lyrics were a big thing; all the elements of a hit song were there."

Not to mention the cracklejack writing team behind Eric Clapton's 1996 Grammy-winning smash "Change the World"—Gordon Kennedy, Wayne Kirkpatrick, and Tommy Simms—which co-wrote "Promise" with album producers Mike More, Andrew Logan, and Fred Golding.

"Change The World" was popular at the time we were recording the album, and people kept telling us it sounded like something we would do," Taylor says. "We realized we were ballad-heavy, and our producers at the time got us then flew out to Nashville." There, the writers came up with the uptempo "Snow In

July," followed by the late-day inspiration "Promise," which was among the last songs recorded for the project.

Adding a magic touch, Taylor was recording the song's lead vocal at the moment the writers won the Gram-



by Chuck Taylor

my for song of the year. "We had the TV on in the background," he says. "While we were there in the studio, we realized this was the song."

The group's second release, "Another Day Goes By"—its debut single overseas—has just shipped to top 40 and AC radio. Judging its success in Europe, the uptempo, hook-ready track, co-written by the boys in the band, should suffer no ill in expanding Dakota Moon's U.S. fan base.

For one thing, there is the song's track record: The single went to No. 1 in Germany, Switzerland, Sweden, and Norway. It hit hard throughout much of Europe, according to Taylor, thanks to aggressive international marketing by WEA, its worldwide label. "They made it an



DAKOTA MOON

international priority right off the bat," he says.

Statewide, initial reaction appears promising. Says WSHN's Attil, "There's a lot of buzz on the radio, and such passion in those voices. I think we're just at the tip of the iceberg with Dakota Moon."

Statewide, initial reaction appears promising. Says WSHN's Attil, "There's a lot of buzz on the radio, and such passion in those voices. I think we're just at the tip of the iceberg with Dakota Moon."

"Another Day" takes on optimistic themes of ambition and finding success without compromise. "We were together a year before we

signed a record deal, and a lot of record companies wanted something that was easy to grab on to," says Taylor, who also sings lead on this track. "It's weird for a group of black guys to play rock'n'roll music and acoustic guitars. We were shut down a lot; people told us we couldn't do it. They wanted it to be black-radio-friendly."

"But we have a dream, and we know what that dream is about, and we weren't going to change it," he adds. "For us, this song is about breaking out of the norm. So often we know what we want to get done, but it's easier to put it off. I think people gravitate toward the song because everyone can relate to it."

Fortunately, the message has the goods to back it. Shortly after the band completed the album, competing booking agencies pulled out their spots to show what they could do for Dakota Moon. Even before the album or the first single was released, the winning firm booked the act to warm up for Tina Turner's 1997 "Wildest Dreams" tour.

"It was unbelievable, amazing, incredible," says Taylor. "Besides the huge honor of being able to open for such a legend, she is a big influence for us as a black musician not only in the slot of traditional black musicians. She's basically a rock'n'roll singer who has been for 30 years. She shows us that it can happen."

Since its success around the world, the group has been touring nonstop. It's currently in Japan, then travels back to the U.S. July 27 for a three-week, 20-stop tour sponsored by Pepsi-Cola's Music Series mail tour. Among the stops: Minneapolis, New Orleans, San Antonio, New York, St. Louis, and Washington, D.C.

Then the band heads to Europe for a headlining tour that continues through September. All of this, Taylor hopes, will lead to a lasting impression for audiences near and far.

"We hope to become one of the new groups that will make an impression on the music business," he says. "We want to attract people who, when they hear our name, don't think about the singles but read the story that maybe didn't reach the radio. The ones that expect something to them."

He adds how important it is for Dakota Moon to continue to break down stereotypical roles based on appearance.

"So many people with blond hair and blue eyes have so much soul," he says. "But often, new musicians feel like they have to do certain things to get what they want. No one should tell you what kind of music to play. If there could be no boundaries, no age, no color, the better off we'd all be."

E-mail contact: Taylor at taylor@billboard.com.

Kennedy Helps R&B Fly In Country-Dominated Nashville

IN COUNTRY MUSIC'S capital, R&B WQQK (92.0) Nashville has been steadily making its presence known, climbing to No. 2 12-plus with a 1.07 share in the winter '98 Arbitron survey, second only to country powerhouse WSIX.

PD Jim Kennedy joined the station a year ago after Midwestern Broadcasting purchased 92.0, and the station's evolution began. Kennedy, who had been in the Nashville market as PD at AC WJXA and operations manager at oldies WRMX, says that although 92.0 had hovered around a respectable 8

share for several years, it "was a station that never really reached its potential [and] still hasn't reached its full potential."

"The first thing we did was look at the music library, and the playlist was way too big," he says. "We went with the slogan 'We play the hits.' That's pretty powerful, so you'd better back it up. There were way too many songs, and the powers were getting so angry."

Still, in comparison with other mainstream R&B stations, WQQK has a slow musical turnover, with its most-played record reaching about 35 spins per week. "Some of that revolves around the fact that we have [Tom] Joyner in the morning and a quiet storm program at night," Kennedy says. "So there are some hours in there where some of the [current] songs we are playing don't fit."

And when it comes to programming current songs, Kennedy leans to the conservative side. "Some people might think my currents are recurrences," he says. "But when you are the only station in the format, it takes a long time for songs to burn out, unlike when you're hearing songs on two or three other stations.... If your time spent listening is like ours—13 hours a week—that is still only about two to three hours a day, so they're only going to hear the song once or twice a week."

Kennedy points out that programmers often do the opposite. "[Some] say, 'I'm the only urban station in town, so I can play whatever I want and have a huge playlist,' that's just shooting yourself in the foot."

A 20-year-plus radio vet, Kennedy started out with American Armed Forces Radio during the Vietnam War. He then worked in rock and top 40 radio in Pittsburgh, Cleveland, and Denver, end-

ing up in Nashville several years ago. Asked about his first R&B programming endeavor, Kennedy says the basics are the same all formats. But, he adds, "I'm learning new things every day with urban radio, and one of those things is the myth that younger women don't like rap. We recently conducted an audience survey, and although [the evidence] wasn't

overwhelming to play rap all day long, several artists were very well." Kennedy cites Will Smith, the Notorious B.I.G., and Sean "Puffy" Combs as particularly strong.

WQQK attracts the 28-year-old woman who, Kennedy says, may work in the service industry, rather than "the typical young woman office job, so we try to keep the station [sound] consistent with that." He adds the top rap titles start to play in the night and work

their way into middays.

Here's a recent sample hour on WQQK: Guy, "Let's Chill"; Pras Michel Featuring Of Dirty Bastard & Introducing Mya, "Objection Supastar (That's What You Are)"; Dr. Hill, "5 Steps"; Big Punisher Featuring Guy, "Still Not A Player"; Tami Davis, "How Do I Say I'm Sorry"; Prince & the New Power Generation, "When Does Cry"; Brian McKnight, "The Only One For Me"; Sylek-E. Fyfe, "Romeo And Juliet"; Next, "Too Close"; Mary J. Blige, "Real Love"; Sparkle, "My Careful"; and Public Announcement, "Body Language." Yagye-Yee.

Kennedy initially joined Midwestern's owner, the Dickley family when it began building the station that became adult top 40 WFLP. That station was intended to go adult R&B against WQQK, but by the time it cleared federal hurdles involving its tower sites, the Dickleys bought 92.0.

"To sell [R&B radio] in Nashville, you have to sell people on the power of the black consumer, rather than on [ratings]," Kennedy says. "There are all those old misconceptions, but certainly the greater the share, the less a problem that becomes. We felt that if we were to weaken that share, we would end up with two stations that were tough to sell in this market. We need a solid audience. I'm dealing with a finite number of people. The vast majority of people in Nashville will listen to country music, but Arbitron is a game of playing with numbers. If you have a small number of loyal listeners, you can compete." DANA HALL



JIM KENNEDY
Program Director
WQQK Nashville

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 *NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1890 PM EST Street ME
 Washington, D.C. 20018

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- 3 Can't You, Harris & Carange
- 4 R. Kelly, I'm a Flirt
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For the Week Ending
April 4, 1998

The Billboard 200
"Raid" goes great at
C-Murder and Van Halen
debut in the Top 10.

The Hot 100 Singles
"C-I & J" and Madonna
take over the top two slots.

Top R&B Albums
C-Murder jumps into the No. 1
spot.

Top Country Albums
Garth Brooks returns to No. 1
rank as "No. 1" debuts
at No. 1.

Billboard online

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updated twice daily

George Winston Inks Longterm Label Deal

Pianist, composer, and producer George Winston has re-signed with his label, Windham Hill Records, for an exclusive, multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well. ▶ [Read The Full Story](#)

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George Winston

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ONLINE

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Billboard's historic album review archives – dating back to 1948 and encompassing tens of thousands of albums in all genres – is now available to users on the Internet.

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INDUSTRY GRAPPLES WITH MP3 DILEMMA AT SUMMIT

(Continued from page 1)

selves susceptible to piracy by not offering any other means for fans to download music.

Pandora's digital box, they say, has been open, and no amount of policing pirate Web sites will force the lid shut.

Michael Robertson, organizer of the MP3 Summit and president of the Z Co., is in the forefront of the MP3 debate. The Z Co.'s mp3.com site, which offers links to various song files, software, and hardware for MP3 users, is the epicenter of MP3 activity on the Internet, with more than 65,000 reported unique visitors a day.

At the summit, Robertson announced that the Z Co. was starting its own MP3 record label, offering artists a chance to post their music in the format free of charge on mp3.com. His impatience with the music business is evident.

"I'm talking with Geffen about what could come to bring about change so that the music industry would embrace digital audio, and I got a curious reply," says Robertson. "They said, 'Order, people following the laws as we have

them today, copyright laws. That's the way it's been.' I was wary about putting music on the MP3 format." To put it another way, remaining status quo will bring about change.

Labels, on the other hand, are not ready to loosen their grip on the copyrights to their most valuable properties. Obviously, open distribution would violate their revenue structure and jeopardize relationships with traditional record labels, which will continue to account for the vast majority of album sales at least several years, even by optimistic estimates of digital distribution pundits.

LICENSING QUAGMIRE

Additionally, digital distribution in any format, let alone one with the far-reaching implications of MP3, could plunge the industry into a quagmire of artist and label lawsuits and exacerbate copyright/copyright issues that the RIAA has been wrangling over with Congress (Billboard, June 27).

Some of the music labels have become increasingly aggressive over the past year in promoting digital distribution, they are still in an experimental phase. Most have chosen to work with such companies as a2b music and Liquid Audio, which can ensure copyright protection and control.

"I think the industry is evolving [toward digital distribution], but it's not something that a big company like a major label can turn on a dime and start instituting immediately," said Warner Bros. director of online and new media Todd Steinman at the summit. "There are details in place, and some of the hard work is done from the ground level. We're talking about issues that have ramifications for every piece of the marketing puzzle."

After scratching this surface, it's clear that the conflict between the music industry and MP3 advocates

is symptomatic of a greater problem that figures to get only more complex in the future: that of an industry being beckoned, even forced to a degree, to find its place in a new distribution/sales model, and an eager new technology sector coming up against the inertia of dealing with the complex mechanics of the music industry.

MP3 EPICENTER

To find and trace MP3 files, users can visit any number of Internet chat rooms, bulletin boards, file transfer protocol sites, and usenet groups. While this can often be time-consuming and frustrating, some sites, such as www.spxk.org, www.cobra.com, www.spxk.org, www.village21.com, www.150.cgi/uk, 50.exe?ID=anettd@worldonline.nl, facilitate easy links to song files.

After downloading songs, users can visit any number of sites, such as mp3.com or another.

Converting songs from a CD to an MP3 file is nearly as simple. Users download a file, then place a CD into their CD-ROM drive. When Billboard attempted to convert a song, it was the "hit single from MCA's Art Semicone, we found the process of 'ripping' (converting CD tracks into .wav files on users' hard drives) and 'encoding' (converting .wav files into MP3 files) to be relatively easy. To distribute, users can post files on the Internet, attach to an e-mail, or—if they have a CD-R unit—burn to disc.

Because files are compressed from approximately 1 megabyte in their original form to three or four megabytes, they download quickly and, when burned to disc, and space for 150 or more songs per disc in near-CD quality.

In a recent raid in Plainville, Texas, law enforcement authorities confiscated such products as a single disc containing all 23 Beatles albums in MP3 form.

Technologies promising to make compression and licensing to MP3 music better and more convenient.

On June 30, San Luis Obispo, Calif.-based Xing Technology Corp. announced the release of its Xing-MP3 Encoder, which is eight times faster than most encoders available now.

Provoking even more controversy, MP3 files that have traditionally been trapped on users' computer hard drives are being burned to disc that could only be played on a CD-ROM player were liberated from the desktop this year.

At the end of March, Nordic Entertainment Inc. (www.nordic.com) offered the MP3Man, a portable MP3 player, smaller than personal cassette or CD players. Using either a \$499.64-megabyte or \$559.32-megabyte model, consumers can download songs from their computers to download copies of songs from their hard drives. The unit, which is manufactured by Samsung subsidiary Saehan, has no moving parts and uses flash memory to play back songs.

According to Nordic founder Kent Klefer, Nordic sold \$30,000 worth of the players in the first three days of their availability. A retail kiosk into which users can plug their MP3Man and download songs has already been developed.

Other products, such as MP3 desktop interfaces that play both CDs and MP3 files, are also beginning to show up.

While the RIAA has been taking legal action to halt sites offering illegal MP3 downloads (Billboard, June 21, 1997), the organization admits that the problem cannot be completely eradicated.

Offshore sites in countries less able and/or willing to crack down on such sites and the ability of pirates to duck and weave prosecution by moving site locations increase the challenge to the recording industry.

Furthermore, controlling the large number of individuals illegally trafficking MP3 files from smaller, less commercial venues is a red-tape nightmare. It's also a losing financial proposition, given the income of the people operating these sites, many of whom are college students.

The real goal is to minimize the problem," says RIAA VP/associate director of anti-piracy operations Frank Creighton. "We're not so naive as to be sitting here telling you it will go away. If we're able to drive these sites into the far reaches of the globe and the bowels of the Internet, so be it. . . . We're hoping to find some creative way of chopping off the head



and letting the body die."

So far, it's clear the RIAA has been unsuccessful in its quest. Users can go to hundreds of sites and download music from virtually every major artist.

Though quantifying MP3 piracy is a near-impossible task, Creighton holds that it is a serious problem, "akin to stealing a CD from a record store."

Other than policing illegal sites, the RIAA continues to seek out ways to enforce its members' copyrights using encryption or source-tagging technologies.

"There is a real educational initiative that needs to be taken by the music industry to teach people that music has a value that needs to be

paid for and there's an enforceable copyright," says Mark Moscardini, senior analyst at New York-based Jupiter Communications. "Right now, MP3 is in the hands of very few early adapters, but it's important to offer up a solution that will explain to the general public that it's not worth it to get to epidemic proportions."

TOO LITTLE, TOO LATE?

Even supposing that the recording industry is successful in its quest to police and shut down illegal sites, there is no way to control the millions of CDs in the marketplace from being converted to MP3 files.

Indeed, every CD is, in effect, a digital master copy that can be easily pirated.

According to "The Dark Side," an ominously titled subsection in a2b music's "Music On The Internet And The Internet Property Protection Program" abstract: "Currently the only protection mechanism in place

for CDs is the sheer bulk of the data. Until the band AAC, says that anyone who attempts to move consumers increases, it will be cumbersome to move even compressed

CDs around."

Still, with the merger of Telecommunications Inc. (TCI) and AT&T and the forthcoming launch of Sprint's Integrated On-Demand Network, the likelihood of widespread broadband availability is gaining momentum.

Also of significance is the planned launch of the Advanced Audio Coding (AAC) compression format. With compression standards already proven over those of MP3, it could become the next tool for digital distribution.

Though Fraunhofer, the German company that helped develop MP3 into a standard, says it will offer the former needs a license since it relies on technology it has patented, it has not been actively enforcing that stand.

Instead, another AAC developing partner, Dolby, is expected to be more aggressive in seeking out licensing fees.

Still, MP3 supporters suspect that the free format will prevail.

FUTURE SHOCK

Ironically, the CD format that revived and invigorated a stalled music industry may be responsible for its greatest future worries. The RIAA is hoping to avoid CD protection issues in forthcoming configurations. "From that here on out, and that includes the Internet and DVD and whatever comes next, that we are looking at much stronger mechanisms to prevent the copy from happening in the first place," said Creighton at the summit. "That's why we're looking at encryption mechanism and signaling systems."

In the meantime, says the Z Co.'s Robertson and others, it's unrealistic to attempt a copyright stranglehold given the massive numbers of CD players and CDs in the market. For that reason, in addition to differing philosophical principles, many

in the legitimate and pirate MP3 communities see the challenge posed by MP3 is one that requires a shift in the record industry's business model, not the technology affecting that business model.

Ram Samudrala, a postdoctoral fellow at Stanford with a burgeoning profile in MP3 circles, is one such individual.

Samudrala, also a musician who

'We're hoping to find some way of chopping off the head and letting the body die'

posted his album "Traversing A Twisted Path" on his Web site, advocates other means by which labels might be able to find compensation. Among those, he suggests switching to an advertising model, whereby music is given away to consumers and the labels are paid for an ad purchased on the Web site or a built-in piracy tariff like the one imposed on DAT purchasers. This could be attached to computer costs or electronics devices such as the MP3Man.

"It's a software problem," says Samudrala of digital download piracy issues. "In the broad-band world, unsigned or unknown bands will be competing against famous people, and the only way to compete in that environment is to have a broad base through distribution of music. Anything you do to curtail that flow of distribution, you're really shooting yourself in the foot. So it's not only to get the music, you also need users to copy it. It's something you have to do to survive. Unless you find another way of making money, you be sides controlling copyright, you will not last in the digital age."

Many in the music community compare the current state of music downloading with what occurred in the computer software industry in the late '80s and early '90s.

"Seven years ago if you wanted a piece of software, you had to go to a software store," says Robertson. "Now you can get it over the Internet for free. These companies still want your business; they show you advertisements and they want your money. The same model can work for the music industry. You give users the CD, and maybe they'll buy a concert ticket, merchandise, etc."

Many artists, including Go Go Dizzy, the San Francisco band Rascal, have problems with Internet piracy. During shows, the band has refused to play music from its forthcoming Warner Bros. album, "Dizzying Up The Girl," because of fear of Internet and traditional piracy.

"I don't mind the bootlegs of shows where they're playing stuff that has already been released, because it's really no one but the hardcore fans buying it," says Rascal. "But for new material to be out before the album is new? What if I haven't worked out all the kinks?"

Legitimate companies hoping to forge ground in MP3 music are also

(Continued on next page)

ELEKTRA'S REBEKAH FACES CHALLENGES

(Continued from page 1)

Records, admits that breaking Rebekah in alternative music has been difficult. And although the singles factor has been apparent at both radio and retail, Rebekah has garnered enough critical acclaim to afford her several Lillith Fair tour dates that will likely increase her visibility.

Looking at Lillith like a great touring experience," says Rebekah. "I have great respect for a lot of artists on the bill. I think it's a good thing, and I think Sarah McLachlan's only motive was to put people like me there for exposure."

"Sin So Well," the first single from Rebekah's album, "Remember To Breathe," was serviced to radio domestically and internationally Feb. 16 and has spent four weeks on *Billboard*'s Hot 100 Singles chart, peaking at No. 80. The single was released commercially June 2 in the U.S. and in international markets.

According to Joel Peta, director of international marketing at Elektra, "Remember To Breathe" was released throughout Europe as well as Asian territories such as Japan, Singapore, and Hong Kong and South American territories such as Australia and Brazil.

"Sin So Well" was serviced to several U.S. radio formats, from adult contemporary to top 40. According to Broadcast Data Systems, the sin-

gle has received 95 spins at AC radio, 45 spins at modern rock, and 72 spins at top 40 radio for the week ending July 6. According to SoundScan, the single has sold 21,000 units since its release, while the album has sold 12,000 units since its March 10 release.

The vocalist has received favorable reviews and articles in major magazines. And according to David Branstetter, senior director of marketing (U.S.) at Elektra, retailers "love the record."

Dave Gost, singles buyer for Warner Records Corp. in Carnegie, Pa., says the album is a favorite of his. Gost says he stocked "Sin So Well" because "I thought it was a very interesting song, and I saw it was getting airplay in several markets. I had a couple of requests from some of our stores. One thing I like is female singer/songwriters, and I think she has a kind of street, urban edge which appealed to me." Stan, the single's only radio success, some retailers say there is need for more exposure. Howard Krumholz, a buyer for Tower Records in Los Angeles, says he has sold "a handful" of copies of the album.

Sean O'Donoghue had the advantage of her career beginning at a high point, which she was able to maintain, and she had some big hits because the time was right," says

Krumholz. "Billie Myers on MCA seems to be getting some better exposure. Maybe they are much more aggressive at working her album, because they have done more advertising to increase her visibility. There is no overwhelming response for [Rebekah's] album here, but you can't sell what will happen."

Otherwise says the label is "determined to break Rebekah." A new single, "Hey Genius," will be serviced to radio Aug. 10, says Branstetter. "As that single impacts, we will go back into the retail markets as well as radio markets."

... Right now we are in between singles," says Branstetter. Rebekah, a former waitress who has toured with Third Eye Blind and Matchbox Twenty, has been behind her project from day one. "Everyone believed in it so much," she says. "The whole thing is such a process in this industry, though you can't be perceived as dumb; you have to learn the business. What's fun is meeting people, doing shows, and hearing people say how much they love my album. You don't realize that when you write a song that it will affect people in a certain way."

Rebekah says Rebekah, "the lot of support at radio for 'Sin So Well.' Her core fan base are kids in the suburbs, but I think she also has an appeal with women 16-34. She has strong definite opinions that people are attracted to."

Gary Robinson, PD and music director at top 40 KRUF-FM Shoreview, La., says the single is a "really catchy" tune. "The first time I heard it was at a convention in Feb-

ruary, and I said, 'Man, what a great song.' And the more I listened to it, the more it really caught up with me... both musically and lyrically. We played it out the box, and we still play it occasionally. ['Sin So Well'] just sounded like a song that definitely fit us musically. We're still getting calls on it. All the [caller reactions] have been very positive."

But at some station, momentum for the single appears to be on the wane. According to Michael Chase, music director at top 40 WZNY Augusta, Ga., which played the record for about two months, "the national picture just went away. We look at other stations in the surrounding market and based our decision on that. I believe that one of the problems [with Rebekah] has been that there have been so many female rock songs and that she got overshadowed by big core people like Alanis Morissette and Natalie Imbruglia. I think the timing [for the single] was not the best. It's a pity. If [the label] reverses the project and it looks like things might happen, we might look at it again, but we won't support a record that doesn't have a national story."

The label's focus, Branstetter says, is to keep Rebekah visible at radio, retail, and on the road. The artist toured Europe prior to the album's release in February. Peta says the album was well-received by Elektra's international affiliates. "We've included territories such as Stockholm, Munich, Paris, and London. 'She did a lot of press, radio, and showcases with a live band in those cities. Japan is her next market, and the record has sold 11,000 units there," he says. "We got a good buzz at radio going in Scandinavia, Sweden, and Finland."

Other tour plans are still being mapped out. Rebekah will perform

July 22-29 at Lillith Fair. "As part of the Lillith Fair ad campaign the singer was incorporated into a Levi's ad and a Vogue spread that featured such other performers as Missy Elliott and Sarah McLachlan," Branstetter says.

Rebekah has been featured in *Spin*, *Time*, *Interview*, *Detailed*, and *Rolling Stone*. Although she has spun live, the label has been aggressive with tip sheets and consumer ads in magazines such as *Seventeen*. The singer will also be featured on *Seventeen's* World Wide Web site, with a link to Elektra's site.

Rebekah has appeared on "Late Show With David Letterman," where she performed "Midnight Train To Georgia," with Emmylou Harris and Luscious Jackson.

Rebekah is managed by Stu Sobol of Spivak Entertainment and booked by Rob Light and Mitch Rose of Creative Artists Agency. Her music is published through Butcher Music and distributed through BMI.

"Remember To Breathe" was produced by Matthew Wilder and written mostly by Rebekah. Working with Wilder, she says, was a "great experience." "He was really open to my ideas. I learned a lot, and he wasn't trying to put his stamp on anything."

A videoclip for "Sin So Well" was serviced May 29 to MTV VH1, BET, and Nickelodeon. It is in media rotation on M2. Darcy Palmer, music director at MTV/M2, says Rebekah is the kind of artist M2 hopes will sell records and will draw people to concerts. "That's the kind of driving point of M2. It's something that doesn't fit in neat little boxes but something that people want to hear. There is the potential for her to slowly unfold as an artist in a non-traditional manner."

SINATRA DONATION PLANNED

(Continued from page 3)

Sinatra recalled that when someone from the federal government came in his life for him to do, he replied, "I'd like to pass along what I know—I don't want what I've known to die with me." Added, "Now his wish can come true."

In that connection, she said, "I include everything over many generations going back to the '30s. You can't imagine—you name it."

Included would be private papers and recordings, transcriptions of live shows and radio shows; movies and TV shows; recording studio equipment, musical instruments, sheet music charts, and arrangements; and costumes, including the sailor suit Dad wore in *Anchors Aweigh*,," she said.

The National Music Museum and Center is also in the planning stage, with no location selected yet. It is envisioned as a large, off-the-main facility run by a nonprofit, city, civic group, the Federal City Council. It would house exhibit space as well as performance and educational facilities. It would also include music-related retail space for businesses such as record shops and entertainment-related theme restaurants.

The Council would be responsible for the current music performance events there. Those shows are now held in cramped facilities.

In addition to such current offerings as the Smithsonian's Jazz Masterworks Orchestra performances

and the Library's many classical music concerts, the center would host performances by local and national artists playing all genres of music.

The Smithsonian's museums alone play host to more than 30 million visitors a year. But exhibition space is at a premium. The majority of its extensive holdings, including such music-related items as rare instruments, are stored in facilities in nearby Maryland.

Sen. Dan Rostenbly, the Federal City Council, signed the agreement at the press conference with Michael Heyman, secretary of the Smithsonian, and Donald Scott, deputy librarian of Congress, sitting in for Librarian James Billington, who was traveling.

Deo echoed the first lady's remarks that the goal of the new center was to help to make Washington "the best city in the world," with "down town opportunities for families to visit the center in the evening and choose from a host of live performances."

Part of the interim study of costs, location, and design of the Center to be completed in six months. A full plan, including funding arrangements, is expected in one year. The officials said that the center would be the focus of the project "from the corporate community and the music community," Heyman said.

Congressional approval would not be involved in the interim study, but it would certainly receive a thumbs up: Sinatra was awarded the Congressional Gold Medal just short of a year before his death May 14 (Billboard, May 30).

INDUSTRY GRAPPLES WITH MP3 DILEMMA AT SUMMIT

(Continued from preceding page)

pioneering some interesting concepts.

MP3 record label GoodNoise, for example, encourages its customers to send files to friends and others. Like affiliate programs pioneered by such companies as Amazon, GoodNoise rewards people when their transfer later results in a sale by paying them a small finder's fee.

Brian Litman, president of Play-Media Systems, says the company is about to release details regarding its direct music system, Maestro, which will tie in retailers and permit labels to "determine precisely what mix of Internet-direct and retailer-direct distribution the labels wish to use for each release."

He says that the system allows retailers "to hedge their bets against the tsunami of Internet music distribution options. Unless retail relationships are never going to be ultimately subvert their current dominance in recorded music distribution."

Aris Technologies Inc. offers an alternative to the existing technology for MP3 files that can trace a file back to the original purchaser. Many MP3 files remain overlooked by anti-piracy, Internet-scouring robots because the songs are listed under a

misleading header. With Aris' technology, which is used by such companies as Nordic Entertainment, a similar robot could be used to track down an embedded artist code. Though it might difficult to prove liability and does not answer the problems associated with ripping CDs, some believe it is a good start toward legitimizing the MP3 market.

But if the recording industry adopts an equally compelling compression format that leverages the drawing power of its marquee artists, will that replace all other formats? "The whole MP3 phenomenon is a little scary. It's a fundamentally compelling way to digitally distribute music," says Rick Fleischman, Liquid Audio's senior marketing director. "However, if the content owners don't embrace the technology, it's never going to be mainstream."

As Allen Cocumelli, COO of Internet service provider SimpleNet, points out, there are other limiting factors.

Cocumelli has been at the center of the battle between the RIAA and illegal MP3 site operators because it is SimpleNet's obligation to shut down such sites once notified by the

RIAA or any other copyright holder.

Even with broad band, he says, demand for bandwidth will be greater than supply and therefore more expensive. Smaller, less profitable sites, and especially those that require massive bandwidth to run their sites (e.g., illegal MP3 sites), are headed for a data awakening, according to Cocumelli.

Unlike technology in the past where things start out expensively in the experimental phase and then get cheaper as more people use them, the reality now is that as computers get cheaper and more people get online, the more things start going to go up, and there's nothing that says it will go down," says Cocumelli. "It's a totally captive market with constrained capabilities."

What if I gave you a choice between two brands of the RIAA, who are sympathetic, workable, and cooperative... for a fight with [telecommunications companies] WorldCom, Unet, Sprint, Windstar, MCI, and TCI who are the fiber in the product that transports the noise," he adds. "That's like turning in the 300-pound orangutan that you live with for the 600-pound gorilla that does whatever it wants."

INTERNATIONAL-FLAVORED PINK MARTINI BREAKS OUT ON HEINZ DEBUT

(Continued from page 11)

Forbes/Lauderdale title track).

Ades' eclectic group's diverse style, Lauderdale says. "One of the phrases that has made sense lately is 'ecopolitan music'... It's not world music, but worldly music. The only thing that ties [things] together is the fact that we're all creating beautiful sounds. Some of it is Afro-Cuban, some of it is Brazilian, some of it is French music from the '30s, some of it is classical. In that sense, it's a postmodern project."

However, despite its postmodernity, Pink Martini's music is devoid of the irony that infects many lounge bands' work. Lauderdale says, "I think you only go so far... For me, it's just not a very revealing place."

Lauderdale says the group got its start as "a complete rack," following his return to Portland after graduating *cum laude* from Harvard University. Lauderdale—a classically trained pianist—met his future bandmate, who is now a Ph.D. candidate in a study with local teacher Sylvia Killman—became active in political fund-raising and founded Pink Martini as a four-piece to open a 1994 show by the Del Rubio Triplets to protest the suppression of Portland's civil rights ordinance.

Pink Martini affected a far campier presentation in its early days, according to Lauderdale.

"It started with me in several different cocktail dresses and just sort of a general free-for-all," he says. "The repertoire was largely shaped by what was then sort of the 'Cocktail Nation' sort of stuff—a lot of Henry Mancini themes from television shows from the '50s and '60s—and then at some point I realized for the first time to continue, and for me to continue to find a way to try to respect myself doing it. It really had to become a little more elegant."

"I then began thinking about all the things that I... love and started instituting... a new kind of repertoire, which had all the elements of fun of the old repertoire but was also complex music, at least, and hopefully daring and original."

Lauderdale began to recruit musicians in tune with his new vision. Forbes, a Harvard classmate with a love of musical theater, was signed up because she was "smart, beautiful, [and had] a great voice [and] a sense of fun and theatricality." Dancer/actor/singer Maura Tierney, then a student at Lauderdale's college, joined his comedy act. Other members' credits range from stints in local rock bands with the Seattle Symphony, Herbie Hancock, and Zoot Sims.

Forbes' husband's musical following came upon the band at Portland parties and club gigs.

By late 1997—when Portland music business veteran Brodie took over the group's management and booking—Pink Martini was able to hold its album release concert at Portland's prestigious Arlene Schnitzer Concert Hall.

Retailer Currier says, "One time I had a lot of money for the sale of 'Sympathique,' the group performed at the Cannes Film Festival.

After the band's date at a benefit for the American Foundation for AIDS Research, Elton John and Ringo Starr joined Pink Martini onstage. Says Lauderdale, "I went off the piano, and I grabbed my Polaroid, and I have these amazing Polaroid photos of the band. It's really dancing right in front [onstage]."

The group also played an in-store at the Virgin Megastore in Paris; the '30s, some of it is classical. In that sense, it's a postmodern project."

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week at the event, "Sympathique" came in at No. 6 on the store's list of best sellers.

Back in the U.S., Pink Martini, which has toured sparingly, is beginning to enjoy healthy sales in L.A., thanks to an appearance on public radio's "Morning Becomes Eclectic."

At the Rhino Records store in L.A., where the album remains a top

EMI'S THOMAS ADES 'TOYS' WITH ACCLAIM

(Continued from page 11)

argue that cynical record companies have abandoned serious classical composers, and their work conforms to the popular taste for spiritual minimalism or Nymusquean work.

Does Ades feel under any pressure to live up to the artistic standards and encouraging response of those two groups? "I really don't think so," he replies. "I'm delighted that EMI thinks I'm a good investment, but I can't predict what will sell nor choose the way that I write for commercial reasons."

Ades' work has already won the attention of the Shostakovich attractions of Ades' work has been its independent streak, a feature that runs from "Five Eliot Landscapes," composed when he was 17 and published as his Opus No. 1, to his recent orchestral work "Asyla," which was toured around the world by Sir Simon Rattle and the City of Birmingham Symphony Orchestra.

Ades recognizes his good fortune in receiving a contract from a major record company and publisher (Faber), as well as a full schedule of commissions and international interest from promoters and performers. "The market for new music is such a complex thing," he says.

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10 seller, senior assistant manager M.L. Compton says. "People are coming in and asking for it, so I attribute it to KCRW [airplay]... People seem to like that loungey type of stuff. We do really well with world music, and it has that foreign, French feel to it."

Lauderdale, who says the band plans to play some East Coast dates in the fall, says of the album, "It's

and positioning promotions at retail not only in New York but in the San Francisco Bay Area. The label will take out ads in "downtown"-type arts magazines on behalf of both "Powder Her Face" and Ades' Debut discs, which have been the most popular titles in the series, according to Hettrick. Ades' label also has been enormous by any means," he says, "we're excited about Ades. There's a great buzz."

With his musical language embracing a variety of styles and eschewing a notably individual accent, Ades' work does not conform to the pigeonholes usually reserved for

IRISH LABELS TARA, GAIL-LINN GO WEST

(Continued from page 6)

gauge and culture. The label has 70 titles in its catalog, but about 50 are not available on CD, with releases planned over the next couple of years. However, he adds, "a lot of that would not translate well for foreign markets." Ward says that the new setup has already generated U.S. orders for the label greater than he has experienced through other channels.

As for Tara, Cook says, it is too early to tell how the new setup is working, as its first albums were issued June 9. But, he says, he is optimistic about the

SLOW MARKET COULD CHILL BRAZIL EXPO

(Continued from page 6)

operated by the Brazil trade group APBD.

"This was a solution we found that would make the fair bigger and better," says APBD managing director by the Brazilian record industry.

In the first two years, recording labels vied for attention from consumers with elaborate and expensive booths. This year's unified booth setting should ease concerns considerably.

Camero is also spearheading a label-supported, anti-piracy campaign from the APBD booth during the fair. CD piracy is being partly blamed for this year's downturn in the Brazilian record industry.

PolyGram managing director Marcelo Castello Branco says his company is taking part in the fair "because we want all of the companies together to issue a clear message against piracy."

For Warner manager of strategic marketing Marcelo Mota, CD Expo offers a chance to court retailers instead of scratching out sales from the street. "We're going to have a lot of sales," he says, "we did more marketing than hard sales. Now we are interested in

starting to really pick up in Los Angeles. It looks like we've sold maybe 800 in L.A. and several hundred in Seattle and San Francisco. I think, as we start playing in other cities, that it will continue. What's really difficult—and what the challenge is—is how to go to other cities how to travel, and how to make things work. It's really an uphill climb."

contemporary music—and that is a key source of the international buzz about it. But he dismisses the idea that his approach amounts to a manifesto, preferring to see his output as natural rather than radical.

"If I felt I was doing something along the lines of somebody else, I would definitely ask if there was a point in bothering," Ades says. "That was a conscious decision very early on, so that I would set out to write in a way that nobody else could do."

Assistance in preparing this story was provided by Bradley Banerjee in New York.

marketing stance the label can exert in the U.S. "We can follow our situation, like 'Riverdance' and take advantage of marketing opportunities."

In addition to the associated "Riverdance" albums, Tara is planning one more release in the U.S. this year from pianist Liam O'Flynn. The album is a studio set, featuring, among others, Mark Knopfler and members of the Chieftains. This album has been released in Ireland, where it is supported by a TV program, which will be released as a video in that country.

SLOW MARKET COULD CHILL BRAZIL EXPO

(Continued from page 6)

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VIDEO SINGLES LOOK FOR HIGHER RETAIL PROFILE

(Continued from page 1)

rare occasions that video singles are released, they tend to get lost in the shuffle of other music and home video products vying for consumers' attention.

Looking at the sporadic history of video singles, it's easy to see why. In the '80s, artists such as Duran Duran and David Bowie occasionally released video singles, usually as a way for the public to see clips that they'd recorded too quickly to be shown on TV. The video single received an infamous milestone in 1990 when Madonna's "Justify My Love" was released commercially after the clip was banned from MTV due to its risqué content.

The "Justify My Love" video single, released before the SoundScan era, is said to be the best-selling video single of all time. It was certified quadruple-platinum (200,000 copies) by the time it was added to the Assn. of America (RIAA). The audio single was No. 1 on the Hot 100 and was certified platinum by the RIAA. Most industry observers say that sales for the single and the video version of "Justify My Love" were fueled by the massive publicity over MTV refusing to show the clip.

This year, a Madonna video single is making history all over again. "Ray of Light," released as a video single June 23, has sold 7,381 copies and appears set to become the best-selling music video single of the SoundScan era. The single is No. 7 on this issue's Hot 100.

Madonna's single released this year include Mariah Carey's "My All" (more than 6,000 copies sold, according to SoundScan) and Wyclef Jean's "Gone Till November" (more than 4,000 copies sold, according to SoundScan).

One music video buyer at a major retail chain, who declined to be identified, notes, "Madonna's 'Ray Of Light' video single is a success because she has such a fervent fan base. There are very few artists who release videos that consistently get people's attention, but Madonna is one of those artists."

He adds, "It's too early to tell if there is a true market for video singles. Right now, it seems like record companies are trying video singles to see what happens. I think we're going to see the lines becoming more blurred in how video and audio singles are marketed."

ALL IN THE MARKETING

Dan Heikemper, singles buyer for Torrance, Calif.-based Wherehouse Entertainment, says, "Our position is that video singles should be bought and displayed by retail just like audio singles. Video singles can be a great configuration, but they're hard to market. We need more video single titles to make them more marketable, so they can have their own section in stores."

Until there are enough video singles to warrant their own sections at retail, Heikemper believes that record companies should market video singles like audio singles, instead of like long-form music videos. "The people who are most likely to buy video singles are the same people who are most likely to buy audio singles, and they may not necessarily walk over to the home video section to find a video

single."

He adds, "Video singles are impulse buys, and they tend to be purchased by the youth market. So when a record company provides retailers with a display unit specifically for video singles, and when they're placed right next to the singles section of a store, it's a great way to sell more video singles."



music video section."

As for record companies creating displays for video singles, Faraci says, "It's not realistic to do this all the time for all video singles. We're fighting for space even for longform music videos, and given the choice between video singles and longform music videos, the longforms will al-

most always get priority."

Faraci also says that video singles aren't appropriate for every artist. "An artist who has a video single should be a very visible artist with an outstanding music video version of their single. The video also has to be produced well in advance, so that the video single can be released while the [audio] single is still hot. It's not a simple process."

Warner Bros. and retailers interviewed by Billboard agree that even with Madonna's success in music video sales, she is the exception rather than the rule. Her video singles have even had higher list prices than the average video single: \$9.98 for "Justify My Love" and \$5.98 for "Ray Of Light," compared with the typical video single list price, which falls between \$3.49 and \$3.98.

"I think Madonna can get away with having a video single priced a little higher than other video singles," says Heikemper. "For most other artists, the list price should be \$3.49, the same as the typical CD

single. I think a video single's price point and the type of artist who comes out with a video single are the most important factors that decide whether [it] will be a success."

Faraci offers a reason why more acts don't have video singles: "If an artist is going to come out with a full-length home video, especially if it's a videoclip compilation, it doesn't make sense to release a video single, because that could hamper sales for the full-length home video."



He adds that any artist who releases a video single will most likely have a "very long lead time before they release any full-length home video."

Video single sales are also counted toward chart position for the Hot 100. But according to recent SoundScan figures, video singles do not have a large impact on a single's

position on the chart.

The "Ray Of Light" video single contributed only 7% of the total units scanned for the single in its first week at retail. The "Gone Till November" audio single has scanned more than 1 million units; video singles sales contributed to about 0.4% of that figure.

Despite video singles' relatively small sales figures, some in the industry say they have greater potential. Remix singles have been cited as an untapped market in music video sales, and retailers such as Heikemper say awareness for video singles could be raised by including them in ads for audio singles. "Video singles appeal to people who like to buy singles and who don't want to wait to see the video on TV," he says. "It can be a great marketing tool, but support from record companies has to be there."

Assistance in preparing this story was provided by Silvio Petrohango and Theda Sandford-Waller.

U.K. BIZ ASSURED OF GOVERNMENT SUPPORT ON COPYRIGHT

(Continued from page 1)

ture, Media and Sport.

Smith, whose department oversees the music industry, told the annual general meeting of the British Phonographic Industry (BPI), held July 8 here, that the government is acutely aware of both the new business models and the piracy threat raised by the digital revolution. He added that his department took seriously its role in facilitating the copyright protections that the industry's policy needs in the online environment.

Smith noted that the main thrust of those copyright protections is coming via the Copyright Directive now passing through the European Union's political arena. He said he shares the record industry view that the document in its present form is deeply flawed (Billboard, July 11). The Copyright Directive is intended to bring into EU law the provisions of the World Intellectual Property Organization (WIPO) treaties.

Smith also revealed that the British government's case for reforming the draft Directive is based on the Music Industry's Trade and Industry (DTI). The telecommunications industry, one of the largest industries under the DTI's aegis, is the music industry's main opponent in the debate over the final form of the Directive. As such, the telecom companies have been lobbying hard for the DTI to make changes in their favor. The telecom industry is far bigger than music—the main telecom company here, BT, has profits equivalent to three times the record companies' wholesale revenues—but Smith says the DTI is not being swayed by its arguments.

Speaking exclusively to Billboard after the meeting, Smith says that his culture department and the DTI are on the same side. "There is no distance between us," he says. "The position of wanting the Directive to be as strong as possible is common to between my department and the DTI."

The provisions of the WIPO

treaties give labels many of the protections they require in the digital environment. However, record companies feel that the Directive as it stands fails to meet all the requirements of the WIPO documents.

The BPI annual meeting marked 25 years since the organization was incorporated, according to director general John Deacon. He noted that the body had grown from 63 members at the outset to more than 200 today, representing a majority of which are indies.

Returning to the issue initiated by chairman Bob Dickens at last year's annual meeting (Billboard, July 12,

1997), Deacon said the indies were essential to the health of the industry. "It is the diversity of the indie members which adds so much strength," said Deacon. "We could not continue our work without them."

Dickens resounded the theme in his speech at this year's meeting, pointing out that the BPI had specifically addressed the indies' largest area of concern, their trading relationship with publishers' body the Music Copyright Protection Society and had set up a liaison committee between labels and publishers' representatives to address the issue. The first meeting is due later

in the summer.

It is believed that Deacon and Dickens have pursued the indies theme because of their desire to avert a split in the BPI ranks. Sources say that leading figures in the indie sector have been discussing the possibility of founding an organization for indie labels. It is understood that they have considered a complete split from the majors and a compromise arrangement whereby the new grouping would be an arm of the BPI.

Neither side in the issue has made any public comment on the matter.

IFPI PRESENTS EUROPEAN AWARDS

(Continued from page 6)

IFPI's European industry artist spokesman (see page 54), to receive a special Platinum Europe Award for his "exceptional contribution to the European music industry." The honor was to be presented to Jarve by Santer and European Parliament member Massimo D'Alema.

IFPI chairman David Fine pointed out that the Platinum Europe Award has "become the established accolade for recording artists in Europe, ranking alongside the most prestigious music awards in the world."

Fine said the 101 albums to be honored this year represent "the ever-growing cultural diversity of the European music market." The high proportion of European artists among those who qualify for Platinum Europe Awards is, according to Fine, a sign that "young people are voting emphatically for the music of Europe." The Europeans produce three-quarters of all the music sold in Europe.

"Music touches the lives of people all over Europe," added Fine. "And we believe that as an industry, we have a vital role to play in partnership with governments and artists. Music will help shape and enrich Europe's cultural future. Above all, we bring to Brussels the culture, the messages,

and the mood of the millions of Europeans whom that future belongs. It is their unwilling and irrefragable demand for music that is the inspiration behind the Platinum Europe celebrations."

Santer painted a dynamic picture of the European music industry. He noted that the industry "is a major source of income and investment throughout Europe. It is a multi-billion Euro business; it exports European music repertoire with great success throughout the world. It employs hundreds of thousands of people across the continent. And it is a pioneer of new technology, driving forward the development of Europe's information society."

On the political front, Santer responded to the music industry's expectations by saying that "the European Commission attaches great importance to music. We seek to play promote the healthy state of the European music sector."

Santer explained that the European Union had already "taken concrete, practical steps to support music projects, helping to restore concert venues, and training instrument makers."

"We hope from the year 2000 to strengthen support for truly European music projects with a new structure: the First European Commission Framework Program in Support of Culture," he said.

For the music industry, the most eagerly awaited part of Santer's speech was on the question of intellectual property rights and the current draft of the Copyright Directive. "We are determined to protect intellectual property rights," Santer said. "This is an area which deserves particular attention. If the music business is to continue to thrive, then it is vital that our intellectual property rights... are properly protected."

Santer acknowledged that the digital world is "a new challenge" for lawmakers and the intellectual property sector.

He added that the Commission "is already responding to this swiftly changing environment. Its proposed Copyright Directive intends to harmonize important aspects of copyright and related rights in the information society. In that effort, we have also issued a reasonable consensus on the issue of liability of online service providers."

Hot 100 Airplay™

Compiled from an automatic sample of airplay spots by Broadcast Data System's Radio track system. 35 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by computer-aided exact times of airplay with addition to the data that is used in the Hot 100 Singles chart.

THIS WEEK RANK	LAST WEEK RANK	TITLE ARTIST (IMP/PRODUCTION LABEL)
1	23	TORN PATRICIA ARQUETTE (Atlantic)
2	19	YOU'RE STILL THE ONE DANIEL BELTON (Mercury)
3	18	BEES DANIEL BELTON (Mercury)
4	10	THE BOY IS MINE DANIEL BELTON (Mercury)
5	20	THE WAY FATIMA (Atlantic)
6	17	UNWITTED JOHN MAYER (Capitol)
7	22	TOO CLOSE TOMMY LEE (Capitol)
8	31	ALL MY LIFE KIMBERLY JOHNSON (Capitol)
9	24	ANYTIME BRIAN MCKENNA (Mercury)
10	35	BEYOND REALITY SARAH LUGAN (Columbia)
11	16	JUST THE TWO OF US SMOOTH (Mercury)
12	14	GETTING SOMETHING THAT WHAT YOU SMOOTH (Mercury)
13	36	SEX AND CANDY MARTIN GARDNER (Capitol)
14	15	REAL WORLD MARTIN GARDNER (Capitol)
15	13	CLOSING TIME JAM (Capitol)
16	32	3 AM JAM (Capitol)
17	14	ADA MICHAEL ARDEN (Mercury)
18	18	AS LONG AS YOU LOVE ME DAVID BOWEN (Mercury)
19	11	HIND & GENEROUS DAVID BOWEN (Mercury)
20	24	TIME OF YOUR LIFE GOOD RICHMOND (Mercury)
21	26	TO LOVE YOU MORE DAVID BOWEN (Mercury)
22	27	I DON'T WANT TO MISS A THING AEROSMITH (Mercury)
23	21	ILL BE MICHAEL ARDEN (Mercury)
24	22	STILL NOT A PLAYER MICHAEL ARDEN (Mercury)
25	23	GETTING JIGGY WITH IT MICHAEL ARDEN (Mercury)
26	25	WALKER ON THE SUN SMOOTH (Mercury)
27	28	HOW'S IT GOING TO BE MICHAEL ARDEN (Mercury)
28	29	I DON'T WANT TO WAIT MICHAEL ARDEN (Mercury)
29	30	TOGETHER AGAIN JAM (Capitol)
30	31	MY WAY MICHAEL ARDEN (Mercury)
31	32	RAY OF LIGHT MICHAEL ARDEN (Mercury)
32	33	TO THE MOON AND BACK MICHAEL ARDEN (Mercury)
33	34	NO, NO, NO MICHAEL ARDEN (Mercury)
34	35	I WOULD BUY YOU A NEW LIFE MICHAEL ARDEN (Mercury)
35	36	CRUSH MICHAEL ARDEN (Mercury)
36	37	WHAT I WANT MICHAEL ARDEN (Mercury)
37	38	WHAT I WANT MICHAEL ARDEN (Mercury)
38	39	WHAT I WANT MICHAEL ARDEN (Mercury)
39	40	WHAT I WANT MICHAEL ARDEN (Mercury)
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41	42	WHAT I WANT MICHAEL ARDEN (Mercury)
42	43	WHAT I WANT MICHAEL ARDEN (Mercury)
43	44	WHAT I WANT MICHAEL ARDEN (Mercury)
44	45	WHAT I WANT MICHAEL ARDEN (Mercury)
45	46	WHAT I WANT MICHAEL ARDEN (Mercury)
46	47	WHAT I WANT MICHAEL ARDEN (Mercury)
47	48	WHAT I WANT MICHAEL ARDEN (Mercury)
48	49	WHAT I WANT MICHAEL ARDEN (Mercury)
49	50	WHAT I WANT MICHAEL ARDEN (Mercury)
50	51	WHAT I WANT MICHAEL ARDEN (Mercury)

Records with the greatest airplay gains. © 1998 Billboard/SPR Communications.

NOT 100 CURRENT AIRPLAY

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HOT 100 SINGLES SPOTLIGHT

by Theda Sandford-Waller

SOUNDTRAX: Remember how Celine Dion's "My Heart Will Go On" enjoyed a 78% improvement in audience impressions after the opening weekend of "Titanic" (Billboard, Jan. 17)? Or that the \$15 million opening weekend of "City of Angels" spurred a 34% increase in audience for Alanis Morissette's "Uninvited" (Warner Sunset/Berlino) (Billboard, May 27)? Seven weeks after Aerosmith's "I Don't Want to Miss a Thing" (Columbia), from "Armageddon," first landed on Hot 100 Airplay, the song earns a 21% improvement in audience reach after the film's \$53 million opening. The song, which is ranked No. 22 on Hot 100 Airplay, has 31 million audience impressions from airplay at 151 monitored stations. Among the stations contributing audience impressions in the millions are WHTZ New York, KRBE Houston, WSTR Atlanta, WKBS Boston, and WFLZ Tampa, Fla. Incidentally, two older Aerosmith songs on the soundtrack—"Sweet Emotion" and "Come Together," the latter of which was originally from the Peter Frampton/Bee Gees movie "Sgt. Pepper's Lonely Hearts Club Band"—enjoy additional exposure at mainstream rock stations to the tune of 2.4 million and 840,000 listener impressions, respectively.

IT'S LIKE TOTALLY '80s: Bowing at No. 37 on the Hot 100, Ace of Base's remake of Bananarama's "Cruel Summer" bests the debut position of the original single, which entered at No. 76 and eventually peaked at No. 9 in 1984. The original is still receiving airplay at 68 monitored stations, the majority of which are, not surprisingly, adult top 40 stations. Ace of Base's version is ranked No. 70 on the Hot 100 Airplay, with 10 million audience impressions from airplay at 106 monitored stations.

LEAP OF THE WEEK: Singles sales were up 3% during the long Fourth of July weekend. Although that may not seem like much of an improvement, 34 singles met the Hot 100 Singles Sales chart's 10% label criteria, with half of those posting gains better than 20%. The chart's average number of bullets is 27. Hot 100 Singles Sales' most-improved player is Nate Dogg's "Nobody Does It Better" (Dogg Foundation/Epic/Breakaway). Sales more than doubled to 31,000 units, initiating a 32-17 jump on Hot 100 Singles Sales and a huge 54-24 leap on the Hot 100. "Nobody Does It Better" also earns Greatest Gainer/Sales status for its sales showing.

F.Y.I.: At seven weeks, Brandy & Monica's "The Boy Is Mine" (Atlantic) is the longest-running No. 1 on the Hot 100 this year. There have been 10 No. 1 singles this year. What's next from these ladies? Don't look for a commercial single for Brandy's follow-up track, "Top Of The World," as Atlantic honchos believe the current single has hampered Brandy's album sales—even though "Never S-A-Y Never" has scanned more than 550,000 units since its release five weeks ago. At Arista, older heads prevail, as Monica's "The First Night" will hit stores July 11.

E-COMMERCE OF MUSIC TO BE TACKLED AT PLUG-IN '98

(Continued from page 1)

panies and record labels are pitted against one another in a battle over how to protect intellectual rights in the virtual arena (Billboard, June 27).

These issues will be addressed at various panels at Plug-In '98, scheduled for Wednesday-Thursday (15-16) as part of the Intel New York Music Festival. Presented by the computer research firm Jupiter Communications, the conference attracts representatives from the music, computer, and communications industries.

Jupiter plans to use the conference to announce the results of a study titled "Music Industry And The Internet: Usage, Retail & Digital Distribution Projections," according to Mark Mooradian, group director of the research.

The study recommends that record labels "proactively adopt digital distribution as a means of delivering music today for its value as a marketing tool and as a means of developing online privacy and appropriating the affiliate market from retailers," says Mooradian. By the same token, it cautions that "retailers avoiding digital distribution will be left in the profound risk of negating their role of affiliate digital distribution to labels."

Many companies have already heeded Jupiter's call. N2K Encoded Music, for instance, operates a label and online retail operation, N2K Boulevard. And, proactive labels like Salem, Mass.-based indie Rykodisc have begun selling music online, as have some traditional retailers, including Newbury Comics in Massachusetts.

Ryko president Don Rose says "There's a great window here for independent companies because the Internet is a great equalizer. The small company who has a great product can find identities can exploit that on the Web, whereas the big guys whose labels have a less focused meaning to consumers are going to be struggling to create brand identity in the current era as a great watershed."

For Ryko, however, the opportunity does not necessarily lie in selling directly, but rather in using its World Wide Web site to promote product that it can then sell through a variety of channels, ranging from "bricks and mortar" retailers like Barnes & Noble and Newbury to online operations like CDnow and Music Boulevard.

Newbury Comics Interactive executive director Kristin Lieb says regional chains can't necessarily compete with CDnow and Music Boulevard, which are catalog-oriented. Accordingly, Newbury is trying to carve a niche on the Internet as an artist-direct company, just as it has done at the street level.

"I've changed our strategy lately to help developing artists, which is what Newbury is known for," says Lieb.

Other challenges faced by Internet retailers include consumer worries over the security of online transactions.

"The biggest concern, even among our existing customers, is online security," says CDnow president John Olm. "In reality, it's safer to buy offline than to hand your credit card

to someone who's going to take a physical imprint."

For labels, retailers, and new technology firms, the next frontier is direct, digital delivery of music to the home. However, bandwidth limitations and concerns over intellectual property have limited the growth of such delivery market, according to sources.

According to the Jupiter study, by 2002 digital distribution will account for only \$30 million in revenue, just 2.2% of all online music sales. The study concludes that "due to a lack of [original equipment manufacturers] bundling deals, the consumer market for writable media (such as CD-R, CD-RW, DVD-RAM, and flash-memory devices) will be slow to take off as aggressively as it is, hindering the market for digital distribution."

"It's still a small business," says N2K president Larry Rosen. "We're all concerned about intellectual property rights issues, and bandwidth is also a big factor. As bandwidth increases and you can download a four-minute song in 30 seconds instead of 25 minutes, then you're in a place where it becomes viable."

CONTRIBUTING MICHIGAN CONCERT BILL IS DEFEATED

(Continued from page 6)

gent, who has become even more well-known in his state in recent years through his daily morning talk show on WVBW Detroit, also lobbied against the bill. Nugent says he has good rapport with legislators because he's "walked the halls before" on issues ranging from hunting to environmental concerns.

Of the bill's proponents, Nugent says, "These guys call Marilyn Manson, who's on the Ted Koppel show, a lonch in concert. They don't have a clue, and they just haven't done their homework."

The bill, he adds, was "just plain unworkable. How you gonna stop and debate with 25,000 kids showing up? Start the day before!"

Nugent agrees with other oppo-

Launch Media CEO Dave Goldberg notes that emerging technologies and satellite modems and cable modems will provide the key to solving bandwidth problems. "A 28.8 modem doesn't work, but satellite modems, cable modems, and other broadband networks will work," says Goldberg.

Intellectual property rights concerns are shaping up to be more complicated than bandwidth issues, according to sources. Last month, the newly formed Digital Media Association (DMA)—which comprises a2b music, broadcast.com, CDnow, ENSO Audio Imaging, Liquid Audio, RealNetworks, and TCI Music—challenged the Recording Industry Assn. of America (RIAA) over rights issues as they pertain to the digital transmission of music (Billboard, June 27).

TCI Music president/CEO Tom McPartland and the intellectual property debate is "the biggest rights issue we've got right now" involved in the online commerce of music. "We want to make sure that the intellectual property rights holders understand that [we] are respectful of copyright holders."

ments that the bill will resurface in September when the Legislature returns.

"We'll just keep at 'em," he says. Through his radio program, he adds, "we can galvanize through E-mails, faxes, letters, phone calls—not just to Shurgars but also all of the representatives."

"It almost assuredly will come back in the fall," says Cynthia Wallace, vice president of the American Concert Promoters Assn. "and not just in Michigan but in other states as well. That's one of the reason it's important we have this coalition. It's been a tremendous effort in galvanizing a group that have an interest in fighting this legislation."

NEW DIVISION UNITS WOOD GOSPEL, MYRRH

(Continued from page 6)

are consumers out there who like all kinds of music and will buy her. Our goal is to reach and cross any music barrier we can to expose her in every possible marketplace and then let the consumers vote."

Not only do Wood executives feel that the combination will broaden the contemporary Christian music base for artists like Caesar, Marvin Sapp, and Milton Brunson's Thompson Community Singers. They also hope to use it to aggressively develop on new areas of gospel music, including the hip-hop and R&B edges.

The new label will be managed by current Myrrh GM Jim Chafee. Wood Gospel's Skip Barrett will continue as director of A&R. Marvie Wright has been promoted to director of marketing. Chuck Myricks, who had headed Wood's gospel division, moves to mainstream sales. The expansion will include a satellite office in Detroit to be headed by veteran gospel record-

ing artist and producer Carvin Winans, who was appointed VP of artist development.

"Myrrh Records has historically been a diverse label willing to take chances with artists and musical styles," notes Chafee. "The formation of this division helps us develop an audience for our artists in areas previously unavailable to them."

The combined roster of Myrrh Records now includes Caesar, A.M. Grant, Kelli Williams, A.ointed, Crystal Lewis, Marvin Sapp, Jaci Velasco, and Milton Brunson's Thompson Community Singers. Michael Card, Bryan Duncan, Greg O'Quinn, Joyful Noize, Phil Keaggy, Fernando Ortega, Greg Leong, Reeds Temple Choir, Guardian, and Miss Angie. Myricks, who has led its combined marketing strategies with the August release of O'Quinn's sophomore set, "Conversations," and the October release of a Christmas program from nine-time Grammy winner Caesar.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK LAST WEEK	WEEKS ON CHART	ARTIST (IMPRV PROMOTION LABEL)
1	1	1 SOUTHVIEW (COLUMBIA)
2	7	2 LOVE FOR FREE (REBEL) (THE FIRST BEAUTIFUL GIRL)
3	2	3 IN YOUR WORLD (NEWBURY COMICS) (NEWBURY COMICS)
4	1	4 NOT ABOUT ROMANCE (NEWBURY COMICS) (NEWBURY COMICS)
5	21	5 IN YOUR WORLD (NEWBURY COMICS) (NEWBURY COMICS)
6	11	6 2 LIVE PARTY (THE 2 LIVE CREW) (JIVE)
7	12	7 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
8	11	8 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
9	11	9 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
10	11	10 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
11	11	11 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
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14	11	14 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
15	11	15 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
16	11	16 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
17	11	17 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
18	11	18 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
19	11	19 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
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21	11	21 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
22	11	22 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
23	11	23 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
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25	11	25 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
26	11	26 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
27	11	27 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
28	11	28 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
29	11	29 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)
30	11	30 26 CENTS (NEWBURY COMICS) (NEWBURY COMICS)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

[illegible][illegible]

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#1

BACKTOBACKTOBACK

Solid State Logic and Larrabee congratulate:

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who mixed the #1 single on Billboard's
Hot 100 and Hot R&B singles charts
"The Boy is Mine" by Brandy, featuring
Monica on Atlantic.

Dave Pensado

who mixed the #1 single on Billboard's
Hot 100 and Hot R&B singles charts
"All My Life" by K-Ci and Jo Joe on MCA.

Kevin "KD" Davis

who mixed the #1 single on Billboard's Hot
R&B singles chart "Let's Ride" by Montell
Jordan on Def Jam/Mercury.

Thank you for mixing April - June 1998's #1 hits
at Larrabee on the SSL 9000 J Series console.

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THE Billboard. 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan®

JULY 18, 1998

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	1	2	SOUNDTRACK	***No. 1/Greatest Gainer*** COLUMBIA (50-101) (10-92) (10-92)	1
2	NEW	1	DEF SQUAD	***HOT SHOT DEBUT*** JEM (50-101) (10-92) (10-92)	2
3	NEW	1	MAXWELL	EMBRYS COLUMBIA (50-101) (10-92) (10-92)	3
4	1	14	SOUNDTRACK	CITY OF ANGELS WARNER BROS. (50-101) (10-92) (10-92)	4
5	3	2	BRANDY	NEVER SAY-A-YEA ATLANTIC (50-101) (10-92) (10-92)	5
6	5	4	SOUNDTRACK	HOPE FLORES CAPitol (50-101) (10-92) (10-92)	6
7	2	3	MASTER P	MP DA LAST ON NO LIMIT (50-101) (10-92) (10-92)	7
8	9	32	WILL SMITH	BACKSTREET BOYS COLUMBIA (50-101) (10-92) (10-92)	8
9	7	47	BACKSTREET BOYS	BACKSTREET BOYS A&M (50-101) (10-92) (10-92)	9
10	18	40	SOUNDTRACK	DR. DOOLITTLE BLUESBROTH (50-101) (10-92) (10-92)	10
11	9	8	SHANIA TWAIN	COME ON OVER MERCURY (50-101) (10-92) (10-92)	11
12	6	5	SOUNDTRACK	GODZILLA—THE ALBUM EPIC (50-101) (10-92) (10-92)	12
13	10	12	SOUNDTRACK	BULWORTH—THE SOUNDTRACK INTERSCOPE (50-101) (10-92) (10-92)	13
14	11	13	DMX	IT'S DARK AND HELL IS HOT RCA (50-101) (10-92) (10-92)	14
15	17	21	WITCHES	YOURSELF ON SOMEONE LIKE YOU UNIVERSAL (50-101) (10-92) (10-92)	15
16	15	18	BIG PUNISHER	CAPTAL PUNISHMENT LOUIE (50-101) (10-92) (10-92)	16
17	14	16	CELINE DION	LET'S TALK ABOUT LOVE SONY MUSIC (50-101) (10-92) (10-92)	17
18	12	10	THE SMASHING PUMPKINS	ADORE VIRGIN (50-101) (10-92) (10-92)	18
19	19	20	SAVAGE GARDEN	SAVAGE GARDEN COLUMBIA (50-101) (10-92) (10-92)	19
20	19	23	CHERRY POPPIN' DADDIES	ZOOT SUIT RUIT SONY MUSIC (50-101) (10-92) (10-92)	20
21	16	11	DAVE MATTHEWS BAND	BEFORE THESE CROWDED STREETS RCA (50-101) (10-92) (10-92)	21
22	NEW	1	THE NEW POWER GENERATION	NEWPOWER SOUL MCA (50-101) (10-92) (10-92)	22
23	13	6	GARTH BROOKS	THE LIMITED SERIES CAPitol (50-101) (10-92) (10-92)	23
24	29	28	SOUNDTRACK	MULAN WALT DISNEY (50-101) (10-92) (10-92)	24
25	22	18	MADONNA	RAY OF LIGHT ATLANTIC (50-101) (10-92) (10-92)	25
26	24	22	K-CI & JOJO	LOVE ALWAYS MCA (50-101) (10-92) (10-92)	26
27	26	18	NATALIE IMBRUGLIA	LEFT OF THE MIDDLE MCA (50-101) (10-92) (10-92)	27
28	23	10	SOUNDTRACK	TITANIC SONY CLASSICAL (50-101) (10-92) (10-92)	28
29	21	14	LEANN RIMES	SITTING ON TOP OF THE WORLD COLUMBIA (50-101) (10-92) (10-92)	29
30	31	32	USHER	MY WAY LANIG (50-101) (10-92) (10-92)	30
31	27	36	SOUNDTRACK	CAN'T HARDLY WAIT ELEKTRA (50-101) (10-92) (10-92)	31
32	28	25	NATALIE MERCHAND	Ophelia ELEKTRA (50-101) (10-92) (10-92)	32
33	33	37	CREED	MY OWN PRISON VIRGIN (50-101) (10-92) (10-92)	33
34	32	40	SPICE GIRLS	SPICE WORLD ATLANTIC (50-101) (10-92) (10-92)	34
35	NEW	1	RANCHO	LIFE WONT WAIT EPIC (50-101) (10-92) (10-92)	35
36	25	17	ALANIS SHEPARD	SONGS FROM ALY MCRAE (10-92) (10-92)	36
37	36	38	SARAH McCLACHLAN	SURFACING ATLANTIC (50-101) (10-92) (10-92)	37
38	40	41	JOE B.	COOL REX WARNER BROS. (50-101) (10-92) (10-92)	38
39	35	17	FABTOL	ALL THE PAIN MONEY CAN BUY HOLLYWOOD (50-101) (10-92) (10-92)	39
40	43	44	NEXT	RATED NEXT MCA (50-101) (10-92) (10-92)	40
41	38	33	SPARKLE	SPARKLE ROCKLAND (50-101) (10-92) (10-92)	41
42	34	24	BROOKS & DUNN	IF YOU SEE HIM ARISTA (50-101) (10-92) (10-92)	42
43	41	34	FAITH HILL	FAITH WARNER BROS. (50-101) (10-92) (10-92)	43
44	44	41	ANYTIME	ANYTIME MCA (50-101) (10-92) (10-92)	44
45	45	29	JOHN FOGERTY	PREDOMINANT REPRISE (50-101) (10-92) (10-92)	45
46	37	27	REBA MCCRINTY	IF YOU SEE HIM WARNER BROS. (50-101) (10-92) (10-92)	46
47	58	71	MYA	MYA UNIVERSAL (50-101) (10-92) (10-92)	47
48	47	—	THE BRIAN SEAN ROCHSTERA	THE DIRTY BOOGY INTERSCOPE (50-101) (10-92) (10-92)	48
49	39	30	GEORGE STRAIT	ONE STEP AT A TIME MCA (50-101) (10-92) (10-92)	49
50	46	45	SEMONIC	FEELING STRANGELY MCA (50-101) (10-92) (10-92)	50
51	20	25	SOUNDTRACK	THE X-FILES: THE ALBUM ELEKTRA (50-101) (10-92) (10-92)	51
52	50	55	NO THINGS FAMILY	FAMILY SCRIPTURES CHAPTER 6: FAMILY REUNION NO THINGS (50-101) (10-92) (10-92)	52
53	42	39	SOUNDTRACK	HAVPENTY WARNER BROS. (50-101) (10-92) (10-92)	53

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
54	49	—	SUBLINE	STAND BY YOUR VAN—SUBLINE LIVE IN CONCERT GOLDEN (50-101) (10-92) (10-92)	54
55	51	51	THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA (50-101) (10-92) (10-92)	55
56	55	80	IN SYNC	IN SYNC MCA (50-101) (10-92) (10-92)	56
57	54	74	SPICE GIRLS	SPICE VIRGIN (50-101) (10-92) (10-92)	57
58	66	77	VARIOUS ARTISTS	PURE PUNK POLYGRAM (50-101) (10-92) (10-92)	58
59	59	67	ODIE CHICKS	WIDE OPEN SPACES MONUMENT (50-101) (10-92) (10-92)	59
60	48	35	GLORIA ESTEFAN	GLORIA SONY (50-101) (10-92) (10-92)	60
61	NEW	1	NEWSBOYS	STEP UP TO THE MICROPHONE SONY (50-101) (10-92) (10-92)	61
62	43	32	GARAGE	SEVENS CAPitol (50-101) (10-92) (10-92)	62
63	53	50	GARAGE	VERSION 2.0 SONY (50-101) (10-92) (10-92)	63
64	61	57	XSCAPE	TRACES OF MY LIPSTICK SONY (50-101) (10-92) (10-92)	64
65	NEW	1	LUCINDA WILLIAMS	CAR WHEELS ON A GRAVEL ROAD MERCURY (50-101) (10-92) (10-92)	65
66	55	42	CLAY WALKER	GREATEST HITS WARNER BROS. (50-101) (10-92) (10-92)	66
67	57	54	MARCY PLAYGROUND	MARCY PLAYGROUND CAPitol (50-101) (10-92) (10-92)	67
68	59	76	METALLICA	RELOAD ELEKTRA (50-101) (10-92) (10-92)	68
69	64	62	MASTER P	GHETTO D NO LIMIT (50-101) (10-92) (10-92)	69
70	64	72	BIG BAD VOOODOO DADDY	BIG BAD VOOODOO DADDY SONY (50-101) (10-92) (10-92)	70
71	56	45	ONYX	SHUT EM DOWN MERCURY (50-101) (10-92) (10-92)	71
72	60	52	HANSON	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 MERCURY (50-101) (10-92) (10-92)	72
73	78	86	SILK THE SHOCKER	CHARGE IT 2.0 NO LIMIT (50-101) (10-92) (10-92)	73
74	75	81	JANET	THE VELVET ROPE VIRGIN (50-101) (10-92) (10-92)	74
75	68	56	EIGHTBALL	LOST SONY (50-101) (10-92) (10-92)	75
76	71	64	MARIAH CAREY	BUTTERFLY COLUMBIA (50-101) (10-92) (10-92)	76
77	67	63	PUFF DADDY & THE FAMILY	NO WAY OUT BAD BOY (50-101) (10-92) (10-92)	77
78	74	75	SOUNDTRACK	THE PLAYERS CLUB HEAVENLY (50-101) (10-92) (10-92)	78
79	70	59	TORI AMOS	FROM THE CHORISTIR SONY (50-101) (10-92) (10-92)	79
80	NEW	1	VARIOUS ARTISTS	PUNK-O-RAMA III ELEKTRA (50-101) (10-92) (10-92)	80
81	72	66	SOUNDTRACK	I GOT THE HOOP-LIP NO LIMIT (50-101) (10-92) (10-92)	81
82	80	78	MADE	HARLEM WORLD BAD BOY (50-101) (10-92) (10-92)	82
83	91	117	EYE	EYE RCA (50-101) (10-92) (10-92)	83
84	73	60	TIM MCGRAW	EVERYWHERE COLUMBIA (50-101) (10-92) (10-92)	84
85	62	47	ERIC CLAPTON	PILGRIM WARNER BROS. (50-101) (10-92) (10-92)	85
86	77	74	EVERCLARK	SO MUCH FOR THE AFTERGLOW CAPitol (50-101) (10-92) (10-92)	86
87	86	102	ALL SAINTS	ALL SAINTS SONY (50-101) (10-92) (10-92)	87
88	81	84	FUEL	SUNBURN SONY (50-101) (10-92) (10-92)	88
89	76	58	ANDREA BOCELLI	ROMANZA PHILIPS (50-101) (10-92) (10-92)	89
90	87	83	FIEND	THERE'S ONE IN EVERY FAMILY SONY (50-101) (10-92) (10-92)	90
91	65	53	JEFF FOWDERTY	TOTALLY COMMITTED WARNER BROS. (50-101) (10-92) (10-92)	91
92	79	73	ROD STEWART	WHEN WE WERE THE NEW BOYS WARNER BROS. (50-101) (10-92) (10-92)	92
93	82	92	EDWIN MCCAIN	MISGUIDED ROSES LIVANT (50-101) (10-92) (10-92)	93
94	84	70	BRIGHT YAMAM	A LONG WAY HOME WARNER BROS. (50-101) (10-92) (10-92)	94
95	83	79	GREEN DAY	NIMROD REPRISE (50-101) (10-92) (10-92)	95
96	92	96	DESTINY'S CHILD	DESTINY'S CHILD ATLANTIC (50-101) (10-92) (10-92)	96
97	101	106	LSG	LEVERT SWEAT GILL ATLANTIC (50-101) (10-92) (10-92)	97
98	NEW	1	COMBOUT JUNKIES	MILES FROM OUR HOME SONY (50-101) (10-92) (10-92)	98
99	89	82	JACI VELASQUEZ	JACI VELASQUEZ MERCURY (50-101) (10-92) (10-92)	99
100	NEW	1	MC RIN	RUTHLESS FOR LIFE RUTHLESS (50-101) (10-92) (10-92)	100
101	95	110	SUBLINE	SUBLINE GOLDEN (50-101) (10-92) (10-92)	101
102	93	94	FLEETWOOD MAC	THE DANCE WARNER BROS. (50-101) (10-92) (10-92)	102
103	99	116	JO DEE MESSINA	FM ALRIGHT SONY (50-101) (10-92) (10-92)	103
104	113	129	JAGGED EDGE	A JAGGED ERA SONY (50-101) (10-92) (10-92)	104
105	90	92	BILLY BRAGG & WILCO	MEANAM AVENUE SONY (50-101) (10-92) (10-92)	105
106	98	112	KENNY CHESNEY	I WILL STAND SONY (50-101) (10-92) (10-92)	106
107	111	122	BARNEKAD LADIES	ROCK SPECTACLE REPRISE (50-101) (10-92) (10-92)	107
108	116	126	RAMMSTEIN	SENSUACULT SONY (50-101) (10-92) (10-92)	108

Albums with the greatest sales gain this week. *Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 album units. **RIAA certification for shipments of 1 million units, with multiplatinum (three albums) or platinum (one album) designations. For more information on the RIAA certification process, visit www.riaa.com. *Albums with the greatest sales gain this week. *Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 album units. **RIAA certification for shipments of 1 million units, with multiplatinum (three albums) or platinum (one album) designations. For more information on the RIAA certification process, visit www.riaa.com. *Albums with the greatest sales gain this week. *Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 album units. **RIAA certification for shipments of 1 million units, with multiplatinum (three albums) or platinum (one album) designations. For more information on the RIAA certification process, visit www.riaa.com.

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40 Years Of The Top 40

What was the highest entry by a debut artist?

Which male artist has the most Top 10 hits?

Which label has the most #1 hits?

Who has the most consecutive years with a Top 40 single?

What are the top HOT 100 "Love" songs of all time?

Which producer has the most #1 hits?

What group has the most charted hits?

What song spent the most weeks at #1?

Which female artist has the most top 40 hits?

**Celebrating the Top Achievers of the
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TRAILBLAZER ROY ROGERS, 86, DIES

(Continued from page 11)

The Pioneers a year later. Rogers and his cohorts, Bob Nolan and Tim Spencer, went on to become the best-known western group of all time.

Responsible for such classic hits as "Tumbling Tumbleweeds" and "Sons Of The Pioneers," Rogers influenced such current western music acts as Riders In The Sky and Sons Of The San Joaquin (see Country Corner, page 44).

Rogers led Sons Of The Pioneers as his music career began taking off, but he used the group in his films and occasionally performed with it. After he snuck into the studio to do his final recording, he signed with Hollywood Republic Records in 1957, making \$75 a week as a singing cowboy. He made his Republic debut as Roy Rogers in "Under Western Stars" in 1958.

Rogers had tremendous impact on American culture as the hero in a white hat who preferred to shoot the gun out of a villain's hand instead of inflicting bodily harm. From 1943 to 1964, he was the top western star at the box office. He made more than 100 films, 87 of them for Republic.

Prior to Rogers' arrival, Gene Autry had been the top cowboy on the scene. "There were about 20 others [who] tried to be singing cowboys," says Rogers, 94. But only Roy Rogers was the only one to make any films with the Sons Of The Pioneers, known then as Len Slye and then as Dick Weston. "... because a serious rival in 1938, when he became Roy Rogers and did his first starring movie."

"Roy Rogers and I worked at Republic Pictures for many years," says Autry. "We have been close friends for half a century. This is a tragedy for me, but I have a deep respect for Roy and considered him a great humanitarian and outstanding American. He was, and will always be, a true western hero."

COWBOY AND SENIORITA

In 1944, Rogers teamed with actress-singer Dale Evans (born Frances Octavia Smith) in "Cowboy And The Seniorita." The two married in 1947. Evans became Rogers' frequent costar and wrote their theme song, "Happy Trails To You." Evans co-starred in 35 films with Rogers.

Rogers' movies also featured other well-known characters and animals, including his pal Gabby Hayes, and his palomino horse, Trigger. In addition to his film work, Rogers starred in a 1961-1967 TV series that continued for years in syndication.

Rogers' ventures included a chain of restaurants bearing his name and a radio show carried on more than 500 stations on the Mutual Network. He's the only performer twice elected to the Country Music Hall of Fame: as part of the Sons Of The Pioneers in 1980 and as an individual in 1988. He has four stars on the Hollywood Walk of Fame, commemorating work in radio, film, TV and the Academy of Country Music in 1986 and has garnered countless other accolades.

But Rogers kept his share of Hollywood's headlines. The cause of his first wife, Arlene Wilkins, and of three children. "Roy Rogers turned

rocky roads into happy trails," says Michael Martin Murphy. "He knew great success and deep tragedy, yet he played out his role as a Christian gentleman as he played his movie roles, with more action than most. He used his immense talent and savvy to encourage moral and spiritual stability."

Murphy says he sought Rogers' advice before he began recording his own "Cowboy Songs" albums. Among Rogers' advice: "Go a famous horse, gear your work toward children... and do it with a passion."

'HAPPY TRAILS'

Cowboy singer Don Edwards, who appears in the current Robert Redford film, "The Horse Whisperer," was a fan and friend of Rogers. The artist recalls performing with Rogers at 1954 Sons Of The Pioneers reunion in 1980.

"It was a wonderful experience for us to all get up onstage at the end of the show and sing 'Happy Trails' together..." It was a once-in-a-lifetime chance," says Edwards.

Rogers is survived by his three artists who worked with Rogers in 1991 when he recorded "Roy Rogers Tribute..." an album that included duets with Randy Travis, Clint Black, Willie Nelson and Dolly Parton. "In real life, he stood taller than an icon and reached farther than the stars," says Black. "To me, he will stand as the example of the best things to come out of Hollywood. In

JEFF BLACK'S 'ROAD' READY

(Continued from page 11)

"Say Goodbye," which Je-Je Somner sang in the movie "The Thing Called Love."

Asked to open for an Arista/Nashville artist showcase at the 328 Performance Hall, Black, who says he never turns down a chance to play, impressed Arista/Nashville president Tim DuBois. "Tim got up onstage and said that if it was the last thing he did, he'd find a place for me on the label," says Black, who had performed nationwide with such artists as John Prince, Wilco, Jerry Jeff Walker, Steve Earle, Johnny Winter, and Roger McGuinn and became one of the first signings when Arista/Austin launched.

"It's a good performer/singer and musician," says the label's VP of A&R and artist development, Steve Schuur. "He speaks of things that you and I think about somewhere in the back of our minds and he puts them into song. He makes us think of things from the past, lyrically and musically re-creating the lost innocence that we've all experienced in growing up, like early Springsteen, Billy Joel, Harry Chapin—the great singer/songwriter poets who aren't the norm in Nashville."

Thus, continues Schuur, "a lot of doors were closed [for Black] because he didn't fit, but a lot of eyes have opened to who he is and what he's trying to do."

Arista/Austin began promoting Black two years ago—even though recording didn't commence until 1994.

Schuur says the label first put Black in an industry showcase two years ago

true hero fashion. Roy left the way every member of his audience wants to go: in his sleep after a lifetime's job well done, surrounded by loved ones, the sun setting on the end of the movie with more credits to roll than one person will ever read.

Black recorded the duet "Hold On Partner" with Rogers. The song was nominated for a Country Music Assn. Award for vocal event. In the wake of Rogers' death, CMT has added the video again.

Travis recalls that during one Nashville appearance, Rogers looked out into the audience at country artists wearing black hats and remarked, "I thought I took care of you guys years ago."

Says Travis, "I will remember him most for his kindness, decency, and for having a great sense of humor."

In the latter years of his life, Rogers enjoyed creating the vision of the Roy Rogers-Dale Evans Museum, which the couple established in 1965 in Victorville, Calif. (One of the exhibits is Trigger, whom Rogers had stuffed when he died).

Rogers is survived by his wife, his children, Roy Jr., Cheryl Barnett, Linda Lou Johnson, Dottie Sellers, Marion Swift, and Tom Fox; 15 grandchildren; and 35 great-grandchildren. In his will, Rogers left the real estate donations he made to the Roy Rogers-Dale Evans Museum, which is a nonprofit corporation. The museum is located at 15650 Seneca Road, Victorville, Calif. 92307.

BETWEEN THE BULLETS

by Geoff Mayfield

REEL LIFE: It's another big week for Hollywood on the album chart. "Armageddon" replaces "City Of Angels" at No. 1 on The Billboard 200, and although the "Godzilla" and "Bulworth" sets slide out of the top 10, a third hot week for "De Dillite" makes sure that soundtracks still hold a quorum at the top of the chart, representing four of the top 10 album slots and six of the top 13.

The "Armageddon" film, as expected, did snare the top of the box-office chart, although with a smaller take than had been expected (\$54.2 million in its first five days). Still, exposure from the theatrical run and radio for Aerosmith's "I Don't Want To Be Thing" (the song built to 27-22 on Hot 100 Airplay while remaining in the top five on Mainstream Rock Tracks) provide the album with a handsome second-week gain of 64%. Those additional 72,000 units yield a sum of 184,000 and a comfortable 20% lead over all-star rap collective **De Squad**, which debuts with 156,000 pieces in the No. 2 slot.

Aside from four Aerosmith tracks (and another that features vocals by the band's Steven Tyler), the "Armageddon" album includes works by Journey, Shawn Colvin, Jon Bon Jovi, and ZZ Top, among others. In addition to "Miss A Thing," Columbia is working the Journey and Colvin tracks at radio (Billboard, July 11).

On the box-office chart, "De Dillite," with a weekend gross that was 32% less than that of the previous week, was displaced at No. 1 by "Armageddon." Still, the exposure of 2,871 screens, 94 more than the prior weekend, and a bright radio picture provide the soundtrack with a 48% gain and a 18-10 leap on the big chart. The album also wins the Greatest Gainer at No. 5 on Top R&B Albums. The lead "Dillite" track, Aaliyah's "A Love Is Sometimes," has led R&B Airplay, with a 12% gain in audience impressions, while Ginuwine's "Sane Old" is bubbling under with airplay at 32 stations. "Woof Woof" by 69 Boyz and "In Your World" by Twista & the Speed Knt Mobstaz are also fetching some airplay.

Neither the Aaliyah nor the Ginuwine tracks are available at retail as singles, but the 69 Boyz and Twista tunes are both represented on the sales-based Hot Rap Singles. "Woof Woof," which leaked on last issue via street-date violations, wins rap's Greatest Gainer (34-4), while "In Your World" debuts at No. 17.

Another top 10 soundtrack, "Hope Floats," actually sees a 4,000-unit gain, good for a bullet, despite displacement by high debuts. Last issue's "Armageddon" "City of Angels" set, in the top five with a 9% decline from the prior week, a smaller erosion than it saw last issue (No. 4, 138,000 units).... More than one chart watcher, myself included, wondered if last issue was the first time that soundtracks had occupied half of The Billboard 200's top 10 slots. Turns out the preponderance was unusual but not unprecedented—although you have to go all the way back to the '50s and Julie Andrews' heyday to find the last time that it happened.

At No. 1 on the June 26, 1995, list, in the album's 39th chart week, was the "Mary Poppins" soundtrack, which Walt Disney Records recently rereleased. Another Andrews soundtrack, "The Sound Of Music," was No. 3 last week, followed by "Goldfinger" (My Fair Lady) (which some fans think should have starred Andrews), and the album from Elvis Presley's flick "Girl Happy" at Nos. 7, 8, and 9, respectively.

NEW HEIGHTS: A label puts out a new act, gets a good long chart life out of its first album, and hopes it has paved the road for bigger success with a subsequent album. The blueprint is sound, although in the dog-eat-dog world of artist development, things often don't work out that way. Then again, there's Maxwell. His handsomely received 1996 debut spent 78 weeks on The Billboard 200, peaking at No. 37. This issue, his new one splashes in at No. 3, with first-week sales of 149,000.

The Billboard 200 also sees career-high ranks for two acts who do not get a bunch of radio airplay: punk/ska band **Rancid** and veteran singer/songwriter **Lucinda Williams**. The former bows at No. 35 with 39,000 units; its prior peak came in '95 when "... And Out Come The Wolves" entered at No. 45 with 27,500. And Williams, whose previous two albums never saw the light of The Billboard 200 (although 1992's "Sweet Old World" did appear on Heatseekers), makes a heady entrance at No. 65 with 21,000 units. She appeared on "Late Show With David Letterman" on the album's street date, June 30, and was bolstered by glowing reviews in Rolling Stone, Newsweek, and Entertainment Weekly; by a July 10 album on the Late Night With Conan O'Brien; and an "All Things Considered" feature on NPR are waiting in the wings.

The man without a label, Prince, is more media-friendly than he has been in a while, including recent stops on "Today" and "Vibe." His "Newpower Generation" bows at No. 22 (47,500 units), a much stronger showing than that of his previous label releases. "Crystal Ball" (which peaked at No. 62 with 21,500 units in the March 21 issue.

(Continued from page 1)

Revenue-sharing deals represent a life-and-death issue for IVRG pres-

Fighting Blockbuster and the studios will cost plenty before the case

Webb took pains to point out that VSDA, whose members include a mix of big chains and mom-and-pop stores, has to remain neutral on the

In a June 15 interview in *Forbes* magazine, Sumner Redstone, chairman of Blockbuster parent Viacom Entertainment, boasted of his exclusive revenue-sharing agreements that let Blockbuster cut costs significantly, a precursor to reviving a stalled expansion program that will bring the chain to markets it had previously ignored. Blockbuster is also considering kiosks in

Independents are going to stumble, fall, and get hurt, warned Rentrak president Ron Berger on a VSDA revenue-sharing panel that also featured Webb. "I believe the studios want you to have the same deals" given Blockbuster, but "until you get to that point, there is going to be a lot of pain," he said.

(Continued from page 11)

"We choose six titles for our developing-artist program each month to put at the front on sale and in listening booths," Wester says. "The station does its part by playing the

Whatever the single, Luke says, his station will try it out on its listeners. He says, "There are definite comparisons that can be made between Eve 6 and other pop and punk bands. All of the serious reference points have had good sales and multiple singles, so why would it be any different for Eve 6?"

(Continued from page 8)

Burke says he regards the U.S. and Japan as the most fertile grounds for the concept but notes that the first such enterprise will be in the London satellite town of Slough (Billboard, May 23). The store opened earlier this month, and Burke intends it to be the precursor of mutual promotion by the two arms.

In the Studio?

DISC MAKERS

[illegible]

93

HO ME FRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Music & Media's Eurofile Packed With Fresh Listings

Music & Media's 1998 Eurofile has arrived! This newly updated directory provides essential information to the European music and radio industries. The 1998 Eurofile is packed with listings of:

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The Eurofile listings are presented country by country as ease of reference in one concise volume.

This comprehensive directory is published by Music & Media, part of the Billboard Music Group. For further information contact Music & Media at +44-171-323-6696 or fax +44-171-631-0428.

PERSONNEL DIRECTIONS

Billboard magazine has promoted Melinda Newman to Los Angeles bureau chief. Newman, a BPI veteran, has been with the company in various capacities for 15 years. She joined Billboard's sister publication Amusement Business as editorial assistant in the Nashville office in 1983. In 1994 she relocated to Chicago to become AB's Midwest reporter.



Newman moved to New York in 1986 as AB's East Coast reporter. After a brief stint with MJ1 Broadcasting in New York, Newman returned to BPI in November 1988 as associate editor for Billboard. In September 1989 she was named music video editor and in January 1993 she was promoted to talent editor. In June 1996, she was named senior talent editor.

In her new capacity, Newman will be responsible for overseeing Billboard's L.A. editorial department as well as continuing to contribute her own reporting. In addition, she will retain her weekly column, "The Beat." Newman will assume the post when she relocates to Los Angeles on Oct. 1.

Newman holds a bachelor's

degree from Vanderbilt University, where she majored in political science and minored in English and German.

In another key appointment, Dann Hall has been named managing editor of the R&B Airplay Monitor. Hall, a 13-year R&B radio veteran, has worked as manager of affiliate relations at SJS Entertainment and spent



nine years at her heritage R&B outlet WILD Boston, where she held several important positions including MD. During her time at WILD, Hall was nominated for the Billboard

Radio Awards' music director of the year in R&B in 1992 and 1993. Since joining Airplay Monitor in late 1996, Hall has played an integral part in R&B Airplay Monitor's coverage of R&B music and radio; she became author of the Radioactive column in March 1997. She has also been involved in R&B Airplay Monitor's special issues, including the recent "Black Music Making Money."

Hall graduated from Emerson College in 1987 with a bachelor's degree in communications.

T-Neck Has A 'Friend' In Kelly Price

IT'S BEEN ALMOST 30 years since the T-Neck label first appeared on the Hot 100 with "It's Your Thing" from label owners the Isley Brothers. Now distributed by Island Black Music, the imprint is back on the chart this issue courtesy of Kelly Price, who makes an impressive debut at No. 22 with "Friend Of Mine." Signed to the label by Ronald Isley, Price co-wrote the song. Also listed in the credits are Jim Seals and Dash Crofts, as their song "Summer Breeze" is sampled on the track. "Summer Breeze" was a hit for the duo in 1972 and the Isleys in 1974.

IT'S HER THING: Each new Aretha Franklin single to chart on the Hot 100 brings the diva closer to becoming the longevity champ of the rock era. "Here I Go Again" (Arista) opens at No. 94 this issue, extending Franklin's chart span to 37 years and five months, dating back to the debut of "Won't Be Long" in February 1961. The only artists in the rock era to have longer chart spans on the pop singles chart are the Four Seasons (38 years, eight months) and the Isley Brothers (37 years, six months).

MAC'S BACK: Stevie Nicks recently told a reporter that she was psychic and that she knew Fleetwood Mac would be back. She was talking about being on the road, but perhaps she misinterpreted her psychic flashes. The Mac is back on the Hot 100, entering at No. 59 with "Landslide" (Reprise). It's only the band's second charting single of the decade, following the No. 34 peak of "Save Me" in 1980.

'BOY' ZONE: By remaining No. 1 on the Hot 100 for seven weeks with "The Boy Is Mine," Brandy & Mon-

ica have the longest-running No. 1 single in the history of the Atlantic label proper, beating the six-week runs of Roberta Flack's "The First Time Ever I Saw Your Face" and Chick's "Le Freak." "Boy" is also the longest-running chart-topper of 1998.

CINEMANIA: Two soundtracks fall out of the top 10 of The Billboard 200, but one steps in to take their place, as "Dr. Dolittle: The Album" (Blackground/Arista) talks its way from 18-10. And while "City Of Angels" (Warner Sunset/Reprise) descends 1-4, it is replaced by "Armageddon—The Album" (Columbia), which takes a meteoric 4-1 jump. It's the third soundtrack to top the album chart this year, following "City" and "Titanic." There were only three



by Fred Bronson

soundtracks to achieve pole position in all of 1997 ("Gridlock"), "Private Parts," and "Men In Black"). One major difference: These 97 titles accounted for only four weeks at No. 1. So far in '98, soundtracks have been on top for 20 weeks.

QUEST FOR LONGEVITY: How is LeAnn Rimes doing in her bid to have the longest-running chart single in the history of the Hot 100? "How Do I Live" holds at No. 29 in its 57th chart week. The only singles with longer lives are Los Del Rio's "Macarena" (Bayside Boys Mix) (60 weeks) and Jewel's "Foolish Games"/"You Were Meant For Me" (65 weeks). In its 57th week, "Macarena" was No. 19, but it fell to No. 34 the following week. In week 57, the Jewel single was No. 22. It didn't fall out of the top 30 until week 62. Rimes seems certain to surpass Los Del Rio, but it's too early to tell if she will beat Jewel.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998	
TOTAL	367,661,000	392,563,000 (UP 6.8%)	
ALBUMS	299,771,000	326,338,000 (UP 8.9%)	
SINGLES	67,890,000	66,225,000 (DN 2.5%)	

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998	
CD	227,269,000	261,031,000 (UP 9.8%)	
CASSETTE	71,840,000	64,534,000 (DN 10.2%)	
OTHER	662,000	773,000 (UP 16.8%)	

OVERALL UNIT SALES THIS WEEK

14,428,000	
LAST WEEK	13,877,000
CHANGE	UP 4%
THIS WEEK 1997	14,503,000
CHANGE	DOWN 0.5%

ALBUM SALES THIS WEEK

12,105,000	
LAST WEEK	11,618,000
CHANGE	UP 4.2%
THIS WEEK 1997	11,724,000
CHANGE	UP 3.2%

SINGLES SALES THIS WEEK

2,323,000	
LAST WEEK	2,259,000
CHANGE	UP 2.8%
THIS WEEK 1997	2,779,000
CHANGE	DOWN 16.4%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1997	1998	CHANGE
CHAIN	181,108,000	189,082,000	UP 4.4%
INDEPENDENT	41,817,000	47,793,000	UP 14.3%
MASS MERCHANT	75,943,000	86,843,000	UP 14.4%
NONTRADITIONAL	903,000	2,620,000	UP 190.1%

ROUNDED FIGURES

FOR WEEK ENDING 7/16/98

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



Billboard/Airplay Monitor Radio Seminar & Awards
 Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
 The 20th Annual Billboard Music Video Conference & Awards
 Sheraton International • Universal City, Calif. • Nov. 4-6, 1998
 For more information, contact Michele Jacangelo Quigley at 212-536-5002

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 E-mail: sbell@billboard.com

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FIRST:

Their debut single
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THEN:

Their follow-up hit "Too Close"
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Soundscan single
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Billboard Hot 100 chart
for five consecutive weeks.

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LAURYN HILL - AUGUST 25

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PRAS - SEPTEMBER 15

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TONY BENNETT - SEPTEMBER 22

A SPECIAL TREAT FOR KIDS OF ALL AGES.

CYPRESS HILL - SEPTEMBER 22

NEW ALBUM: "IV." SEN DOG IS BACK.

VINCENT LAGUARDIA GAMBINI - SEPTEMBER 29

(IT'S JOE PESCI. "DOES THAT AMUSE YOU?")

JOHN MELLENCAMP - OCTOBER 6

COLUMBIA DEBUT. HIS NEW LIFE BEGINS NOW.

HARRY CONNICK JR. - OCTOBER 6

READY TO SWING AGAIN, BABY.

NAS - OCTOBER 13

"IT WAS WRITTEN": 4 MILLION WORLDWIDE. NEW DOUBLE ALBUM.

HARLEM WORLD - OCTOBER 20

B BROUGHT TO YOU BY JERMAINE DUPRI & MASE. WELCOME TO THEIR WORLD

SOUTH PARK - OCTOBER

OHMYGOD! IT'S ABOUT F*%@ING TIME!

THE OFFSPRING - NOVEMBER 3

SOMETHING NEW HAS SPAWNED. MOSH THIS...

THE BLACK CROWES - NOVEMBER 17

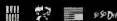
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